

CINE WORLD

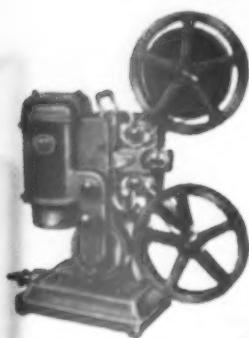


NINEPENCE

NOVEMBER 1950

Six important reasons why

Ampro PROJECTORS are WORLD FAMOUS



IMPERIAL SILENT
PROJECTOR



PREMIER-20
AMPROSOUND PROJECTOR

- ★ Quickest set up
- ★ Easiest to operate
- ★ Quietest running
- ★ Finest results
- ★ Longest life
- ★ Lowest price for highest quality

Only Ampro offer such a wide range of 16mm. projectors to suit all requirements in 16mm. film projection

OBtainable from Authorised Ampro Dealers

Illustrated Literature on request

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LIMITED

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127, NEW BOND STREET, LONDON, W.I.

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Kodak 35, 200 watt lamp	£15 0 0
Kodak 50R, 200 w lamp	£17 10 0
Kodak 40R, 200 w lamp	£17 10 0
Kodak 'Home,' 200 w £25 0 0	

9.5mm.

Pathescope Ace with motor	£8 10 0
Specto, pre-war model	£15 0 0
Pathescope H, 100w lamp	£17 10 0
Pathescope 200B	£25 0 0
Eumig Super, 250 w'lamp £30 0 0	

16mm.

Kodascope C, 100 watt lamp	£12 0 0
Kodascope A, 200 watt	£17 10 0
Eumig Pill, 250 watts ...	£22 10 0
Paillard C, 250 watts ...	£27 10 0
Kodascope D, 300 watts	£27 10 0
Ensign A, 500 watt lamp	£27 10 0
Specto, 30v, 100 watts... £30 0 0	
Kodascope B, self threading	£32 10 0
Kodascope EE, 300w.	£35 0 0
Siemens Standard, 200 w	£45 0 0
Kodascope L, 750 watts	£52 10 0
Kodascope GA, 750 watts	£55 0 0
Ampro, 750 watts lamp	£67 10 0
Filmo 129D, 750 watts, 1,600 ft. spool arms, case	£95 0 0

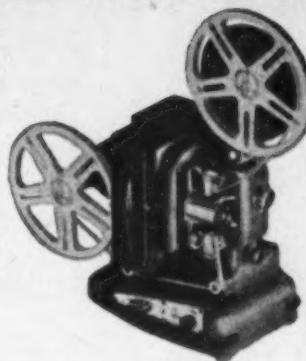
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16mm. SOUND PROJECTORS
Only a few of these famous projectors remain. Used but overhauled and guaranteed, they are the finest value in sound projectors obtainable. Specification includes 500 watt lighting, 8 watts sound output, 1,600 ft. arms, 12-inch speaker, suitable for both A.C. and D.C. mains 200-250 volts.
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An excellent projector built with usual Paillard precision—500 watt lamp, 400 ft. spool arms, built-in resistor for 110v.-250v. AC/D.C., automatic loop reforming device, built-in pilot lamp, motor or hand rewind, centralised controls. £68 Or on Easy Payments £12 deposit

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Dual 9.5/16mm.

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AC model ...	£43 10 0
AC/DC model ...	£46 10 0

Educational Model

9.5mm. 250w.; 16mm., 250w.	
AC model ...	£48 10 0
AC/DC model ...	£51 10 0

Dual 9.5/16mm.

250w. lamp, AC model	£56 0 0
AC/DC model ...	£59 10 0

Analysing Projector, 250 watts, AC ... £67 10 0
Any model can be supplied with 900ft. spool arms.

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8mm.

Eumig C4, f/2.5 lens ...	£20 0 0
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Kodak 25, f/2.7 lens ...	£25 0 0
Nizo BE, f/2.5 lens ...	£25 0 0
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Keystone KB, f/1.9 lens	£32 10 0
Ditmar, f/1.8 exposure meter	£45 0 0

9.5mm.

Dekko Standard f/1.9 lens	£22 10 0
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Eumig, f/2.7, meter	£32 10 0

16mm.

Kodak B, f/6.5 lens ...	£12 10 0
Kodak B, f/3.5 lens ...	£32 10 0
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Filmo 70, f/3.5 lens ...	£38 0 0
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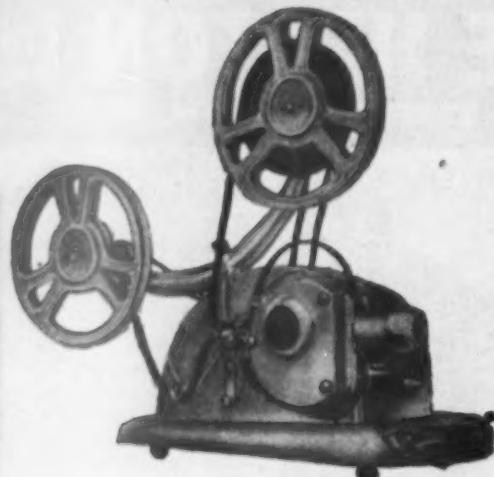
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16mm. Cine Kodak B.B. Jr., f/1.9	£47 10 0
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8mm. Kodascope 50 R. (200w)	£22 10 0
9.5mm. Pathé "Gem" Projector (new)	£37 10 0
9.5mm. Specto (new)	£36 0 0
9.5mm. Pathé 200B Projector	£27 10 0
9.5mm. Pathé "Ace" Projector (new)	£3 10 0
16mm. Specto Projector (new)	£36 0 0
16mm. Pathé "Gem" (new)	£40 0 0
16mm. G.B. Bell & Howell (750w.), (new)	£100 10 0
16mm. G.B. Bell & Howell 601 Sound (new)	£237 10 0
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16mm. Victor Sound	£160 0 0

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Weston Cine Meter	£9 15 0
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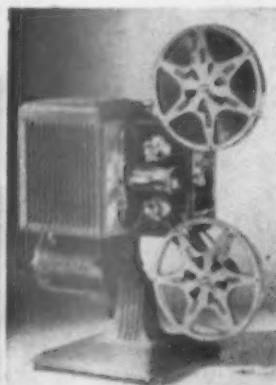
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The light source is a pre-focus lamp of 500 or 750 watts. Supplied with f/1.6 2" projection lens, 1 1/2" main condenser lens, forced draught cooling, 12" speaker. Operates on 90 to 270 volts. Price : £220, or £55 down and 12 monthly payments of £14 15 7.

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Cine Kodak 16mm. Cine Camera, Magazine loading, f/1.9 Kodak anastigmat	£75 0 0
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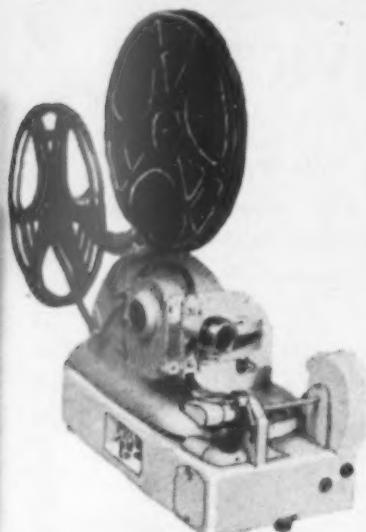
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Amprosound Premier 20	£213 0 0
Dep. £53 5 6, 24 payments £1 7 0 (approx.)	
B.T.H. 301	£220 0 0
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Specto Standard in 8mm., 9.5mm. or 16mm., price (inc. case)	£7 11 6
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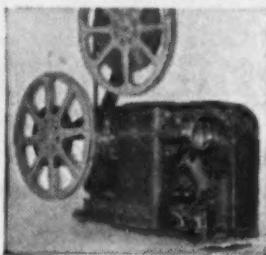
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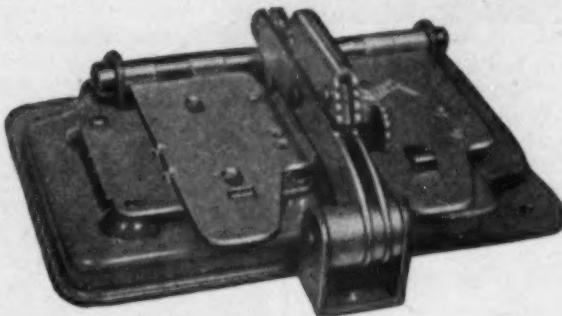
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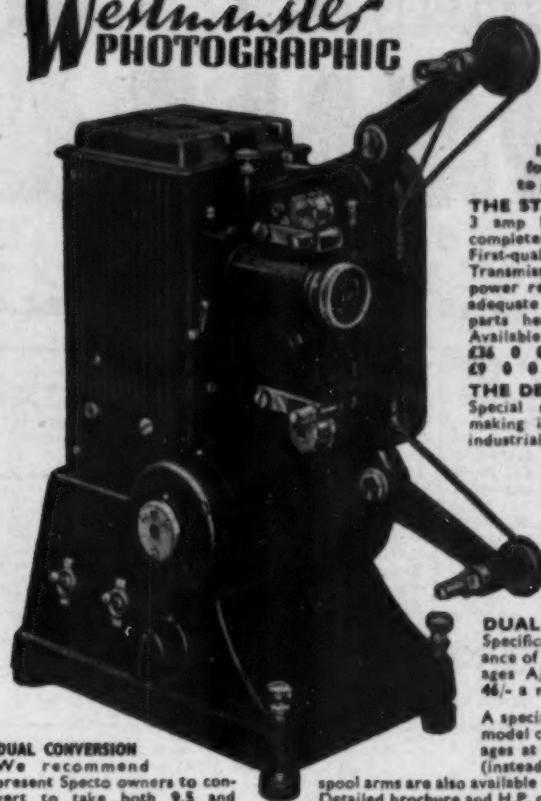
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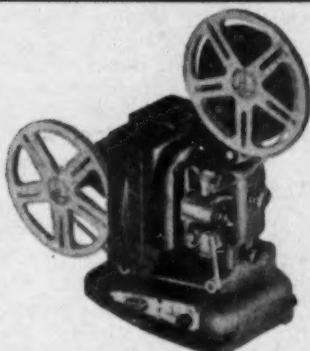
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DOLLONDS

ESTABLISHED 1750

U.N.I.C.A. Congress delegates at Mondorf-les-Bains. Photo: Berthogne, Luxembourg.



THE YEAR'S FILMING IN EUROPE

Amateur films from twelve countries compete in 12th International Film Competition at Luxembourg

By THE EDITOR

On the map of Europe Luxembourg is little more than a dot. You can traverse most of the country in a day. There are only two amateur cine clubs in it : one, in the capital, with some 85 members, and the other (25 members) in the 'martyr' town of Echternach.

Yet Luxembourg this year acted as hosts to the Union Internationale du Cinema d'Amateur, organising the 9th International Congress and 12th International Competition. The 64-page programme circulated to delegates modestly pointed out that it could not offer a magnificence of location comparable with that of previous congresses, and hesitantly asked indulgence.

But there was no need to make allowances, for unquestionably the congress was a success : a success which could only have been achieved by unremitting hard work. Under the patronage of Her Royal Highness, the Princess Marie-Gabrielle, it started off well, and it ended with *eclat* with a dinner attended by the Foreign Minister, Mr. Joseph Bech. At this dinner, incidentally, one of the British delegates, Mr. D. M. Elliot, Director of the Scottish Film Council, was accorded vociferous applause for an amusing speech in French.

Such few drawbacks as there were have been common to all UNICA congresses. They arise directly from the fact that an amateur movie-maker cannot be expected to travel perhaps hundreds of miles for the sole purpose of seeing and discussing amateur films ; he makes a holiday of his visit and must therefore be provided with entertainment. He is conducted in parties to places of interest, offered generous hospitality, becomes the guest of various organisations.

But the congresses rarely last more than a week, and time has to be found for the real business. The result is that the judging sessions, sandwiched into a few days, assume a prodigious length. This may not matter very much to the casual visitor who can come and go as he pleases (except that only by sitting through the whole lot can he be sure of seeing the particular films he is most interested in) but it does matter to the judges ; at least, it mattered to one judge.

I am well enough used to film going, but three hours at a stretch of either amateur or professional films are enough for me. Long before the end of a session which begins at 10 a.m. and continues unrelentingly until dinner time, with only a break for lunch, I have wilted both physically and mentally.

Memory has to be aided by voluminous notes scribbled in great haste in the intervals while the projector is being re-threaded, for with a programme of such length no one of normal powers of endurance could have the temerity to suggest a second or third showing. But as the afternoon wears on, the notes become less detailed. Before the end they are confined to a skeleton of the theme or plot and a laconic 'Good,' 'Poor' or 'Average.' Yet if I am to judge fairly and honestly I must have a clear picture of every film in my mind. I must confess that I did not and could not have this.

Need the judging sessions be such hectic affairs? At each congress there are 40-50 entries to be analysed and appraised, all deemed of sufficiently high standard to represent the competing countries. Could not some of the sessions run concurrently? But, says UNICA, the same judges must serve throughout. Why? No judge is infallible, and if it be urged that the appointment of one panel only makes for uniformity of judging standards, it can fairly be asked if the standard set by any judge can be the same at the end of a marathon screening as at the beginning.

In any case, despite the fact that the judges are provided with judging sheets in which the points they are to look for are set down in some detail, there is no uniformity. The majority of the subdivisions of these sheets are concerned with specific aspects of technique, on the success or failure of the handling of which there surely ought not to be any wide divergence of opinion; and yet markings for the same film ranged from the 30s to the 80s.

I do not want to suggest that this conflict of opinion on what should not be a matter of opinion alone is peculiar to UNICA. It happens in our own national competitions. Take the case of *Paper Boat*. It rated high among the 1949 Ten Best and at every public performance to date, without exception,

it has been hailed as an outstanding film. Critics of long experience of amateur films have described it as one of the most adult pictures they have seen. Audiences composed of general members of the public have been enthusiastic in their approval.

Obviously not everyone will be prepared to go all of the way with the more lyrical of these critics (I myself do not), but it is bewildering to find that there is a body of responsible opinion which will not go any part of the way. At Luxembourg the film was marked down twelfth out of sixteen entries in the story film class. At Glasgow this year it was thrown out of the Scottish Amateur Film Festival, being regarded as not worth submitting to the adjudicator.

Amateur film critics are inclined to be rather touchy and sometimes tend to regard a contrary opinion as a slight on their own, so that it is salutary for all of us to try to understand the opposite point of view. I did not think it proper to enquire of my fellow judges why they marked down the British film (I understand that one of them regarded it as decadent) but I did have some interesting talks about it with members of the audience.

From these it emerged that the film was too long for its theme, that the



A shot from "Le Plus Grand Amour." This film gained the highest number of marks of any in the competition and won for its producer, Dr. Chergie (France), the Grand Prix de l'UNICA.

acting lacked conviction, that the director had not succeeded in conveying a sufficient intensity of emotion, that there was too much reliance on action and not enough feeling. The essence of the theme was a spiritual state but the interpretation was almost wholly objective. The film critic of a Luxembourg newspaper, acknowledging that it was 'very well produced,' described it as 'music from muted strings.'

Perhaps I should explain that most of the above represents the opinion of one man. It is an opinion that commands respect because not only has he a highly developed feeling for film but he has met with marked (and well deserved) success in putting his ideas into practice in his own pictures. Most of the other people with whom I spoke contented themselves with "Yes, very nice, but . . ." or "It was very good but not so good as *Marionettes*." (*Marionettes*, incidentally, remains our best ambassador. It is still talked about. This year the Danish delegation asked for a copy, and a copy has also gone to Italy.)

It seems then that for Continental audiences the treatment was inadequate in that it lacked warmth. It may be recalled—if one may be permitted to dare to make the comparison—that the understatement of *Brief Encounter* also caused some puzzlement to foreign audiences. But is this the reason why Scotland so emphatically rejected it?

So, you see, while we are divided

among ourselves we cannot be surprised that there is so much cleavage of opinion at international contests, but at least one is entitled to ask that, in arriving at their opinion, the judges should not be subjected to so much physical strain. Concurrent screenings and smaller judging panels offer a solution.

The latter is probably not practicable, but if the only objection to the former is that no one would be able to see all the films and thus be denied the opportunity of getting a general view of the year's filming, one can reasonably ask: Who wants or needs to see forty or fifty amateur films in the course of a single week? And there is always a gala performance of the prize-winning films.

None of this is a criticism of our kindly Luxembourg hosts who worked zealously and unremittingly to put on a most effective show. It is a state of affairs which they inherited.

Next year the congress will be held at Glasgow under the presidency of Mr. Leslie Froude, secretary of the I.A.C. In international meetings of this kind there must be give and take, tact as well as honesty of purpose. Every country has the unalienable right to a voice in the proceedings, a right safeguarded no less by the UNICA statutes than by the good-natured, fair-for-all manner in which they interpreted. It would therefore be quite indefensible to set up a new system of judging at Glasgow without the prior agreement of the UNICA comity of nations.

But the Council will not meet again before it assembles in Glasgow. There is nothing, however, to prevent the B.A.C.C.C., who will be organising the congress, from contacting them all and seeking their views. It is a matter to which it should give earnest attention.

In this year's contest France and Spain deservedly headed the list of prize-winners, just as they did in Italy in 1949. The order of merit was:

1. France ..	289.43	points
2. Spain ..	256.07	"
3. Switzerland ..	255.16	"
4. Holland ..	253.98	"
5. Belgium ..	236.43	"
6. United Kingdom	230.35	"



The sculptor's wife and the musician: a two-shot from the Spanish film, "Impromptu," second in the Scenario Class.

Dr. Chericie directs his leading lady in a scene for "Le Plus Grand Amour." A copy of the manuscript already in the room was specially built to facilitate mobility of camera set-up.

7. Italy . . .	219.35 points
8. Germany . . .	215.84 "
9. Denmark . . .	212.62 "
10. Luxembourg	199.99 "
11. Portugal . . .	110.17 "
12. Sweden . . .	104.83 "

The last two were represented by only two films each, all the others by four.

The story film and genre classes were again distinguished by some remarkable work, the bulk of it very sombre in theme. Its gloominess may be a reflection of the times in which we live. A more prosaic explanation is that it is easier to make a tragedy than it is to produce a comedy.

First in the story class came Dr. Chericie's *Le Plus Grand Amour* (86.09 marks out of 100), one of the most polished amateur films I have yet seen. The sheer command of technique which gained him a first in the genre class last year is even more marked this year. Now it does not necessarily follow that the glossier the production or the greater the assurance, the longer and deeper the experience of the producer. I was therefore not surprised to learn that Dr. Chericie first started to make films in 1945.

Technique? he asks with a shrug. The mechanical side of film production is no mystery. Anyone can learn it! Modestly, he forbore to add: *provided you give yourself whole-heartedly to film making*. The secret is meticulous attention to detail. On the average, each shot in *Le Plus Grand Amour* was rehearsed seven times. There were three takes to every shot. Lighting and direction of movement, he says, must be constant from shot to shot so that you are not conscious of the cuts.

"In choosing one of the three takes I select it not because it is necessarily better shot but because it most closely matches the mood of the sequence I am building up. The other two takes are not such as to be unusable. Indeed, I have got enough material for two com-



plete versions of the film, each of which would differ only slightly in mood and tempo.

"If none of the three turns out in the way I want then I'm in a fix, for I can't omit any shot that appears in the script."

"Can't?"

"No. Every shot is cut on action to the precise frame. I overshoot on each take by four seconds—two at the beginning and two at the end. If I take but one shot out there will be an awkward gap."

"But what happens when a shot simply can't be used?"

"Then there's nothing for it but to take it again, no matter how long after. One can't accept compromise or makeshift."

Dr. Chericie holds that the four essentials of film making are: 1. Music. 2. Dress and make-up. 3. Lighting. 4. Photography. In elevating musical accompaniment to a primary role he emphasises that he regards music as an essential complement to a film: as much a part of it as the screen images.

"I think of a story. I write it down. It coalesces into a series of moods—moods which can be interpreted by sound just as by pictures. I hear the music in my mind as I am directing. It helps me to pinpoint, as you might say, all the little nuances of action."

(Continued on page 653)

SPECIAL EFFECTS

Making dissolves, split screen shots, masked shots and 'water' titles.

By J. VERNEY

Several effects new, I think, to amateur films were used in my last picture, "All at Sea." I was able to do them largely because I had fitted a frame counter to



Fig. 1.

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my camera, turned an ex-R.A.F. 'Astro-Compass' into a first-class pan-and-tilt head and constructed a device (out of bits and pieces) for holding title cards and masks centrally within the camera field. This holder made split-screen shots quite a practical proposition.

However, I think it no less important to try and do simple effects well as to spend a lot of time over elaborate ones. Fades, for instance . . . A fading glass usually gives a misty effect. I prefer the simple, old-fashioned iris fade; but then I'm lucky—I have a lens which stops down to f/32. I can even fade out Kodachrome scenes in direct sunlight with it. I know that the usual objection to this sort of fade is that the background tends to come more sharply into focus, but I have never noticed this effect in my own fades. Again, perhaps I'm lucky!

I also use dye fades sometimes. I like them because they can be applied just where they are needed during editing, and they seem very satisfactory with colour. But the dissolve is, in my view, the most useful transition. It is so much more natural and convincing than the wipe which, by its very nature, must be artificial. Dissolves are mostly used (by me, at any rate) to indicate time lapse



Fig. 2.



Fig. 3.

and to link similar shots. I go about them in this way :

I fade out the scene in exactly three seconds, closing the lens iris down one stop for each second. I then stop the motor at once, wind back 48 frames with the lens capped and start the fade-in on the second scene by opening the lens at the rate of one stop a second over three seconds. For a quicker mix—it works all right with Kodachrome—use two stops over two seconds.

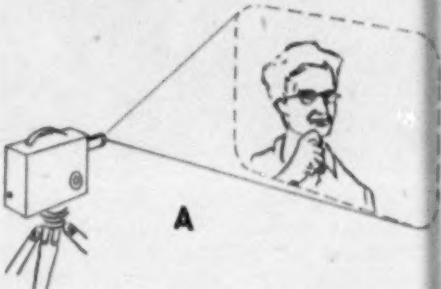
You don't *have* to own a frame counter for winding back 48 or 32 frames but it's certainly a great help because by being enabled to locate any frame in a film accurately, you can insert or superimpose scenes at a time convenient to yourself. Of course, the counter must be set to zero at every loading. You do this by removing the lens and noting the point where the emulsion numbers appear at the gate.

"All at Sea" is a Kodachrome film but it opens in monochrome. One of the holiday-makers looks at a still

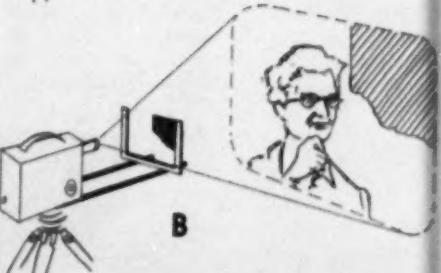


Fig. 4.

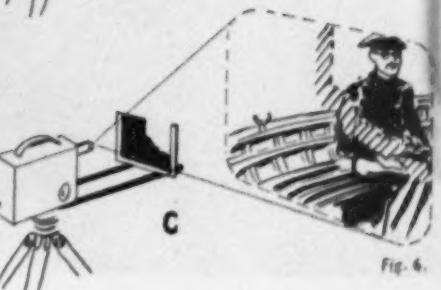
photograph of a waterside scene, and then we dissolve to the actual scene in colour, which then springs to life (see fig. 1). I took the photograph with a still camera set up to cover the same field



A



B



C

Fig. 6.



Fig. 5.



Fig. 7.

the cine lens—but not until *after* I had taken the Kodachrome shot.

First, I ran off enough Kodachrome (lens capped) to allow room for the monochrome still, then began to shoot, fading in for the second half of the dissolve. Two weeks later, when the still had been developed and printed, I filmed it in the titler, fading out the last



Fig. 6.
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frames. The opening monochrome shots did not quite match the Kodachrome reproduction of the monochrome still, so I dyed the last shot to help the transition.

Dissolves were also used to link sea and shore scenes. For instance, I mixed from a model yacht on a lake to our boat, the "Ravenswing," and from the cover of a magazine showing a pretty girl to our own cover girl similarly posed on board (fig. 2). Had I not had the frame counter I should have had to wait for heaven knows how long until opportunities presented themselves of taking the second halves of the dissolves.

In one part of the film John, the landlubber, goes ashore and is missed by his friends. They look through a telescope on the promenade and, having exhausted the view out to sea, swivel it landwards when behold! they see him through it. A round matte in front of the lens gives the effect of a peep through the telescope (fig. 3). Similarly, on another occasion they pick him up as they sweep the surroundings with a pair of binoculars. In this case a binocular mask was used (fig. 4).

I cut these masks out of dead black poster paper. The reflection level of this paper is so low that you don't need an effects box for Kodachrome, but I was careful to shield it from direct sunlight, of course. If you use the viewfinder for centring, you must allow for parallax.

The split scene shots are—if I may say so—most effective. In close-up the landlubber recollects incidents in which he featured, the scenes he is thinking about fading in in the top right hand corner of the screen (fig. 5). Double

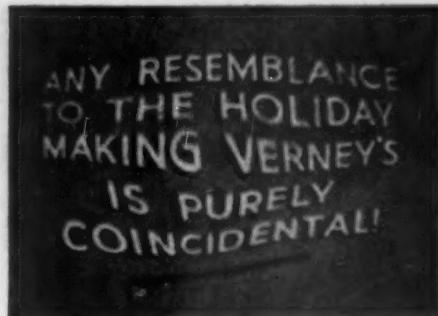


Fig. 9.

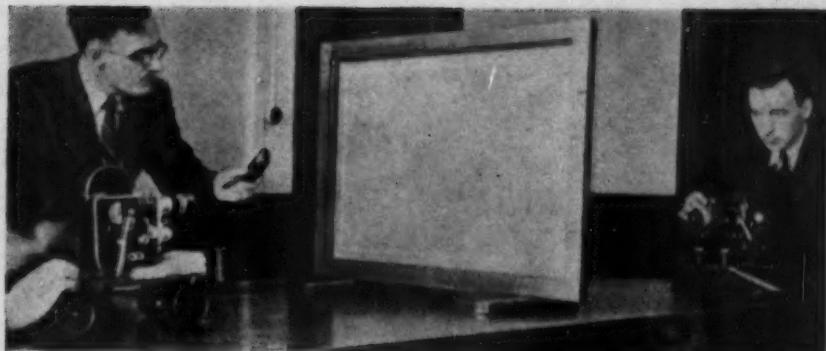


Fig. 10.

exposure and two masks did this little job. The masks were merely rectangular pieces of black card with the top right hand corners torn off.

The close-ups were first of all filmed without a mask, ample footage being allowed, and then faded out (fig. 6a). The torn-off piece of card was placed in a holder in front of the lens so that nothing would be recorded in the top right hand corner of the frame (fig. 6b). The footage containing the fade was wound back and re-exposed on the same scene, the film being faded in on the re-exposure for precisely the length of the fade-out.

The inset scenes were filmed in medium long shot so that they appeared reasonably small in comparison with the close-ups, the complementary mattes being used to prevent the close-ups from fogging (fig. 6c). These insets were also faded in on top of the previous fade-out. Obviously, a frame counter is essential for this sort of work and it is essential, too, that the subject does not move in between the taking of the two close-ups. In this case it was difficult because I was playing the landlubber, and I had to explain to the cameraman just how to wind back, what time I tried to keep as still as a rock!

In another part of the film my brother and I appear to fall overboard, but in fact neither of us did. We were filmed falling out of the frame (not into the sea), there is a quick cut to a shot of a splash (obtained by hurling a boulder into a canal), and then a shot of my brother hauling himself aboard. But, as you

(Continued on page 643)



Fig. 11.

Set-up for filming
shot 91 : M.C.U.,
room interior.
Peter looks at ring
(it can be seen on
the table in front
of the photo-
graph). Top light-
ing.



HOW I MADE "NEMESIS"

The translation from script to screen of one of the 1949 Ten Best.

By H. A. V. BULLEID, M.A., A.R.P.S.

Reproaches from my rusty megaphone became intense around April 1949 : since *Jacob's Ladder* in 1944 my filming had been confined to family productions and a few documentaries. It is hard to resist these stirrings, and I looked over the few notes I had jotted down for a melodrama—the one about the young man turned down by his fiancée after which he is directly responsible for the accident causing her death but later rides with death himself.

I visualized this as a two-character film, set in drab town surroundings, and full of shadow material : for example, the "last drink before the road" would be shown in silhouette on light curtains; and grotesque and ominous shadows would envelop the scene as the driver stepped back from a blank wall in the beam of his lights. Again, the shabby disaster would be capped by a sordid dawn, after Wilde : "*And down the long and silent street, the dawn with silver-sandalled feet, crept like a frightened girl.*"

Second thoughts, however, suggested that the above had been done to death,

whereas it might be possible to achieve an equally taut melodramatic effect by choosing romantic country settings. Such second thoughts are almost always rewarding. Only too true is the irritating advice given by schoolmasters never to choose the easiest subject in a set essay : for the rather obvious reason that the harder the subject chosen, the more brain-power demanded, and therefore the more thoughtful the final result.

In the case of *Nemesis* it was possible to present a picturesque cottage home for the girl, sweeps of the Monmouthshire landscape for several distant shots for the sequence in which she and the man separate, and cloud-capped hills ; while there was a sinister setting for the car accident at one of the numerous hump-backed bridges that carry minor roads over the Newport-Brecon canal.

The girl was to be an ordinary, normal girl. The man's character presented some difficulty. It was vital not to portray him as a "drunk", but for simplicity I decided to let drink be the cause of the broken engagement. In a

one-reeler one cannot embark on too subtle shades of character. On the other hand it was important not to permit sympathy to stray to the man from the girl, or the ending would leave the same sort of audience irritation as in *The Red Shoes*—to make an audacious comparison.

At this stage in a planned film, I always follow the same ritual:—

- (1) Compile rough scenario.
- (2) Choose cast and locations.
- (3) Discuss scenario with cast and others.
- (4) Write final "cast-iron" scenario.
- (5) Fix shooting dates and times, also locations, props, etc.

Being a lone worker, I rate as the first attribute of my actors that I shall enjoy working with them. I simply require them to be able to interpret the characters in the scenario which I complete only after I have fully studied their own natural characteristics. Above all, I rate the ability to repeat precisely in a take the action approved in the last rehearsal.

The vast majority of my—and your—best friends are constitutionally unable to fulfill these desiderata. One searches for the types one wants and finds them: in *Nemesis*, where 525 feet were shot for the 350 ft. finished length, retakes due to acting errors amounted to less than 10 feet.

The sequences of the "cast-iron" script were as follows:—

- (1) Peter emerges from pub, drives away.
- (2) Arrives at cottage. Meets Barbara. Enters.
- (3) Drink: recall their engagement: second drink refused; argument: broken engagement.
- (4) Peter drives away: Barbara watches.
- (5) Peter home: more stimulant: decides to return ring.
- (6) He drives: Barbara strolls to bridge: accident.
- (7) Twilight: endless lanes: Peter at last sees car.
- (8) Lift: death driving: crash into churchyard.

Obviously, no originality of any sort could be claimed for this material; and a calculated essay in good visuals would be essential to infuse the necessary melodramatic life; but this is the whole pleasure in silent film art, and the gulf that separates the dramatic from the merely documentary.

The next stage is to see that some specific "production value" is added to each sequence. Thus in (1) visuals are enhanced by a good new pub sign for the Horse and Jockey, and by an interior "throwaway" set inside the pub. Again, a subjective camera position is used as Peter walks to his car. In (2), Peter

presenting a box of chocolates aids the action, and the visuals are sustained by the grand hillside setting of the cottage.

I add such material in the form of notes to the sequence pages. With the cast and others I discuss the "likeliness" of proposed action: most people find this an interesting topic, and it is a concrete way of explaining to the layman one of the duties of a film director. Just such a discussion took place on the hand-clasp of the engaged couple at the cottage meeting, and I was interested to observe the identical clasp in *The Alien Corn* story in *Quartet* some time later!

Another pleasurable pre-filming stage is finding the locations and asking their owners' permission. One invariably gets the most charming co-operation. Here,



A shot from one of the early sequences: Peter hands over the chocolates.

the cottage owner specially brought forward exterior painting operations; farmers left ladders readily available and gave permission for cutting down shrubs and tree limbs that obstructed camera set-ups; and three friends lent their cars—two to "act" and one for travelling shots. All exteriors were within six miles of home.

Then for the Cast Iron Scenario! Only one big alteration was made—the addition of shots 45 to 51 inclusive, showing Barbara close her eyes and picture a boozing Peter at the end of a line of bottles. This, because the original effect at the handing-back of the ring was ludicrously laconic: it came too near the flash-back and seemed quite inconsequential. There were also the usual tightenings-up; for example, the



After the car crash at the hump-backed bridge. Finding that the girl is dead, the man gets slowly up and wanders off, distracted.

fades called for between sequences (1) and (2) were deleted with advantage—but with the usual cutter's pang.

Shooting was accomplished at weekends only, in the period July 2nd to 24th inclusive. Weather conditions interfered twice only. The ideal of deep blue sky for the red-filtered twilight sequence was never obtained, so sky was as far as possible excluded.

Apart from two shots, the 1 in. f/2.7 Zeiss Tessar and the 15mm. f/2.8 Kern Ytar were used throughout. Though the former is more than 18 years old and the latter just one year, and coated, they give perfect shot matching at the identical aperture settings.

The subjective shot through the car windscreen, wherein the focus is twice pulled, was made with a 20mm. f/1.5 Dallmeyer, simply because the focusing range is covered in less than half a turn. For one shot a 3 in. telephoto was necessary, to give the water-surface ripple in C.M.S. Peter and Barbara on bridge at start of flash-back.

There is a continuity error in the film; and there is a real screaming howler, but one that will be noticed only by technicians, that is (say) 2½% of audiences, so why worry? I would far rather see an inspired film which contained errors, than something which never stoops from meticulous accuracy, yet has no art.

Accordingly, I take the risk of having no production assistants, except that twice my wife accompanied us and shot, for example, the accident L.S. which was done frame-by-frame. The actors looked after continuity, and did all the odd

jobs of fetching ladders for the high-angle bridge shots, stopping traffic, holding up boughs of trees for foreground composition, and the like.

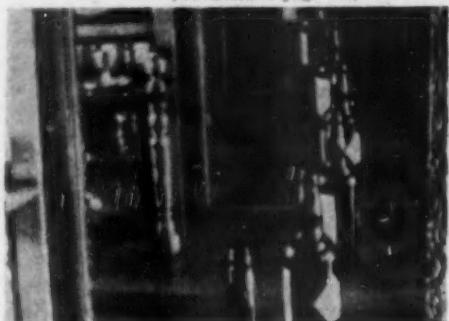
I prefer this method of working because it keeps the actors from brooding too much on acting, and it reduces the number of people who can put a spanner in the works by being unpunctual. Once you rely on other assistants *throughout* a film, it is a disaster if they let you down: and this can easily happen as they often think, though quite wrongly, that they are unimportant to the team.

Yes! there is one further trial to which I subject my unhappy players. I will not permit them to see any rushes till their part is completed. The viewing of rushes renders them prone to modify some actions in accordance with what they have seen; and any such modifications can only result in lack of balance.

I use two or three circular tobacco tins for every sequence, and apportion the film to these immediately on return from processing, after one showing. I then cut them as soon as possible, but never unless I feel inspired. Fatigue and temporary disinterest are absolutely fatal to montage. As each sequence is cut I write down points which seem to be doubtful, but I only make these—and any other—corrections when the film has been viewed as a whole. In *Nemesis* there are 194 shots, so the average shot length is 4.4 seconds. This is shorter than I expected, as there is no sustained quick cutting.

The suspense sequence as Peter drives back and has to pass the bridge is built up

(Continued on page 656)



A symbolic shot: the line of bottles, seen through mirrors, stretches out unendingly. (Frame enlargement from "Nemesis".)

THE EASY WAY TO HOME PROCESSING

By PHILIP JENKINS

Home processing can be a trouble—or it can be good fun. It depends on how you look at it and on whether you have a practical turn of mind. Home processing of 9.5mm. is not really difficult—obviously the 30 ft. rolls can be handled much more conveniently than the 50 ft. and 100 ft. lengths of 16mm.—there is a slight saving in cost as compared with trade processing and you have the inestimable advantage of having the entire operation under your own control. Also, of course, if you do your own processing you can get 'hot news' on to the screen.

There are several firms offering very nice processing equipment, but if you prefer to construct your own, you can do so quite easily and cheaply. Wooden frames are perhaps the simplest type of apparatus to make. The developing frame illustrated fits into an ordinary 10" x 12" dish. I use the popular black plastic dishes because they are a little deeper and more convenient than enamelled steel or porcelain, although both these are quite satisfactory.

The strands of film are separated by gramophone needles placed the correct distance apart along the rods of the frame. Those on the top and bottom bars are "staggered", so that the film lies in a proper spiral path around the frame. I use chrome gramophone needles but would rather have small stainless steel nails.

The developing frame is held in a stand, as shown in fig. 2, while the film is being wound on. A $\frac{1}{8}$ in. diameter rod acts as a spindle; it is easily inserted and withdrawn. A rubber band may, if desired, be wound round each end to retain it in the stand.

The drying frame is made large enough to take three 30 ft. rolls of film. Being a "four arm" frame, it minimises

kinking of the film where it passes over the rods. Ordinary brass screws are used in its construction. There are no spacers, although they might perhaps be an advantage to anyone who finds it difficult to wind on the film evenly. The frame is held in the simple stand, as shown in the diagram on page 637.

When film is wetted in the solutions, it stretches. When it dries, it contracts. To help maintain even tension, the ends of the film are fixed to the rack by elastic bands (fig. 1). The film should be wound on the developing frame fairly tightly to allow for its expansion and looseness when wet, but it should be wound rather loose on the drying frame and loosened off as it contracts while drying, otherwise it may kink where it is tight over each bar of the frame.

Remember that wet film is quite fragile; if you would avoid blemishes handle it by the edges very carefully and don't allow anything to touch it. Clean conditions are essential, particularly in the drying stage. Tacky film holds dust like flypaper.

Practically all 9.5mm. film is processed by *reversal*. This gives a positive image ready for projection from the original film exposed in the camera. No printing machinery is used, so the process is an entirely practical proposition for the amateur. Briefly, you develop the negative image and bleach it away to leave a positive image of silver halide, which is then fogged and developed right out to give a black (silver) positive image.

This is how you go about it:

- 1 In complete darkness, take the film out of the charger and wind it, emulsion side outwards, on the developing frame. If you are not sure which is the emulsion side, place the end of the film between your lips. The side which sticks to the lip is the emulsion side.

2 Still in complete darkness, immerse the loaded frame in the dish of first developer. As there is not enough solution to cover the frame quickly turn it over to wet the other side. As the film is put in, start the stop watch or note the exact time. Continually turn the frame over and over, so that first one side, then the other, is covered. Continue this until the prescribed time of development is concluded.

3 Still in complete darkness, take the film out of the developer, drain it and immerse it in water, preferably running water. Wash for five to seven minutes. The time is not critical, but you have to wash out the developer from the film before the next stage; it takes at least five minutes. In warm weather prolonged washing should be avoided or the emulsion may be softened too much, especially in a soft water district. If running water is not available, use several changes of water in the dish, with enough agitation to ensure that the developer is removed from the film.

4 Still in darkness, immerse the film in the bleach, and continually agitate the frame, turning over and over as before. After the film has been in the bleach for five minutes you may switch on a fairly subdued white light. The film should be creamy-white all over. If, however,

any patches of black silver remain, continue bleaching until they have all gone. If washing after the first development is cut short, the bleach may be rendered useless. In this case a fresh dish full of bleach would be needed.

5 In subdued white light from now on, wash the film for about a minute, either in running water, or in a couple of changes in a dish, to remove the bleach from its surface. There will be a brownish stain over the film, but this will be removed in the clearer.

6 Immerse the film in the clearer. Turn the rack over and over as before to ensure even action of the solution over all the film on the frame. Clearing is usually completed within a few seconds, but the clearer is applied for two minutes. All the stain must be removed.

7 Wash for about five minutes to remove the clearer.

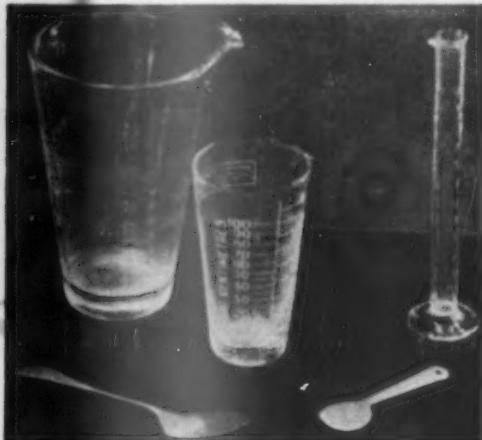
8 Expose the film to a bright light (not sunlight), turning the frame over and over to expose all parts of it equally. One minute's exposure at three feet from a photoflood is satisfactory. Take care not to warm the film and soften the emulsion. If this *does* happen, plunge it in water to cool it before continuing re-exposure. If a photoflood lamp is not available, a couple of minutes' exposure to a 100 watt lamp will do.

9 Still in white light, immerse the film in the second developer, turning the frame over and over to ensure even action. Re-develop for five minutes—longer if blackening seems to be incomplete.

10 Rinse.

11 Put the film in a hardener-fixer for five minutes, agitating the frame as before.

12 Wash for 20-30 minutes in running water. The film is then ready to be wound off the developing frame and on to the drying frame, being passed through a damp chamois on the way. The chamois removes most of the moisture from the emulsion and helps the film



Only some graduated measures and a couple of spoons (the latter preferably made of plastic) are required to prepare the solutions recommended.

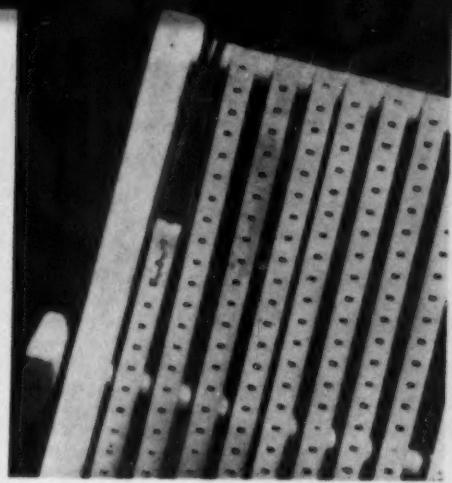


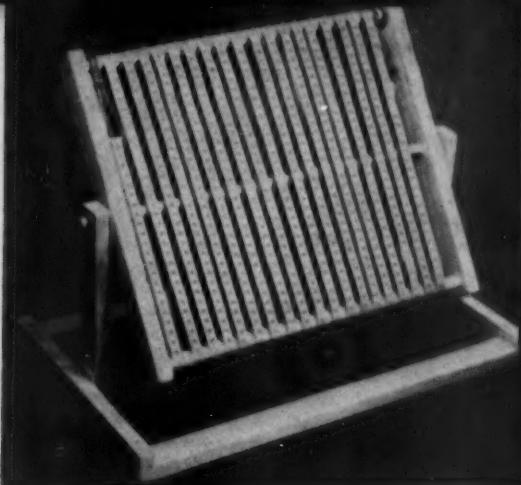
Fig. 1 (left) shows the method selected for fixing the end of the film to the developing frame. The expansion and contraction caused in the developing and drying are compensated by the elastic. In fig. 2 (right) the film is wound on the frame in the developing stand.

to dry evenly. And by also removing the water from the back of the film it stops lime marks from forming (lime marks are spots when the water has dried out and left a hard deposit). When quite dry, it is wound up ready for projection.

Now let's apply this basic procedure to a particular case. I have chosen Bauchet Super Panchromatic stock for this purpose, the following data applying only to that material. Other emulsions would need slightly different treatment. It is always best to restrict yourself to one material, since then you can standardise the photographic side of filming and *know* in advance that you will get the image quality you want.

The film stock manufacturers issue instructions for processing their film, but these need the facilities of a minor laboratory for the preparation of the solutions. After all, weighing the chemicals for the first developer calls for a rather high degree of accuracy, and few amateurs have a balance (disciples of Mr. J. Caunter excepted!). The procedure outlined below eliminates the need for the weighing out of chemicals. Only some graduated measures and spoons (the latter preferably of plastic) are needed.

The only critical solution is the first developer. I used Johnson's well-known Contrast Developer, with the addition of a small proportion of



potassium thiocyanate (*poison*), which acts as a solvent of the silver halide of the emulsion, giving clean highlights. By buying from a chemist the thiocyanate already made up as a 10% solution, the quantity to be added to the developer can be measured out simply and accurately in a glass measure.

The first developer must be used for a definite time so a luminous clock or watch is desirable. If you haven't got one, cover a torch with several sheets of paper so that it gives out just enough light for you to see the clock in the darkroom. The temperature of this developer is very critical, so a good photographic thermometer is essential. Choose the sort which measures to within a fraction of a degree Farenheit, then you won't be misled into thinking that "within a degree or so is near enough"—it isn't.

The bleach I chose for the Bauchet film was the permanganate type, because it gives a more 'neutral' black than the bichromate bleach commonly used. To make up the bleach bath, dissolve the permanganate in the water (make sure it is *thoroughly dissolved*) and then add the acid to the solution slowly, stirring all the time. Never add the water to the acid, or it will spurt all over the place most dangerously.

The clearing solution—weak potassium metabisulphite—simply removes the stain left by the permanganate. The metabisulphite solution has a very slight solvent action on the silver halide. If the film is not always left in it for the

(Continued on page 636)

IDEAS exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address : "Amateur Cine World," Link House, 24 Store Street, London, W.C.1.

MOTORS FOR CURTAINS

Sir.—The reader who recently described his proscenium with motor-operated curtains put himself to great expense—not to mention trouble in transportation—by using a radio H.T. battery. I have used several ex-W.D. motors for various purposes including driving my home-built projector and apart from a few very small ones with permanent magnet fields most are capable of being run on A.C. Those which *must* have D.C. are wired as shunt machines, but they may be operated from a transformer with a rectifier. I am not familiar with the motor mentioned by your correspondent, but the fact that the diagram shows a series connection would indicate that it can be run on A.C., particularly as it would be for brief periods only.

In short, any series motor with a laminated field—that is, a field yoke built up of thin sheets of iron—will run on A.C. or D.C. A series motor with a solid field yoke is designed for D.C. It *will* run, though, at reduced efficiency, on A.C. but will soon get hot, hence the remark on short-time running. A shunt motor will only operate satisfactorily on D.C. (or, of course, rectified A.C.). A permanent magnet motor will run only on D.C.

Any of these motors may be reversed by crossing over the connections to *either* the field or the armature (armature in the case of permanent magnet field).

Small transformers may be bought, even

wound to order, quite cheaply, and so may ex-W.D. selenium rectifiers, so I suggest our friend could save himself much expense in the future if he adopted the transformer or transformer-rectifier instead of his short-lived H.T. battery which was never designed for such heavy work as running motors.

Finally, many thanks for the excellent stuff in *A.C.W.*, and past services rendered.
LONDON, S.E.6.

R. JUDSON, B.Sc.

MULTUM IN PARVO

Sir.—Readers may be interested in the way I have adapted a room 12 ft. by 9 ft. to serve as a miniature film studio and dark-room. In one corner is the "still section." A table 4 ft. 6 in. x 2 ft. 6 in. holds the enlarger, developing dishes, etc., below a safelight screwed to the wall. 18 in. from the table is a sturdy home-made support for my Specto Dual Educational model projector. Under this hangs a rubber squeegee.

Another table, 2 ft. 5 in. x 3 ft. 5 in. holds a Cinecraft all-metal titler which is always set up. A shelf above this table accommodates a developing tank, measuring glasses, printing papers and titling accessories. Under the shelf hang scissors, gate cleaning brushes, etc., and there is a scale of titling distances pinned to the wall. Yet another table 1 ft. 10 in. x 4 ft. serves as the editing bench. It is equipped with an Ensign Universal splicer, 35mm. negative viewer, Pathescope Bi-film rewinder and a Haynor 9.5mm. animated viewer. An oblong 8 in. x 5 in. cut into the top of the table and fitted with a piece of ground glass illuminated by a 25 watt lamp from underneath is a very useful addition.

Above this table shelves hold photographic chemicals, film cleaner, film cement, a projector servicing kit, cassettes of 9.5mm. film, exposure meter and other accessories.

A film spool holder consisting of nails driven through a piece of varnished board is screwed to the wall and holds four of each size reel from 60 ft. to 800 ft. Film books and magazines go into a home-made bookshelf which also provides space for my Dekko cine and Voigtlander still cameras.

Function	TYPE			
	Shunt Solid or laminated Field	Perman-ent Magnet	Series laminated Field	Series solid Field
Run on A.C.	No	No	Yes	Yes. For short periods.
Run on D.C. or Rectified A.C.	Yes	Yes	Yes	Yes
Means of Reversing	Cross Field or Armature Con-nections	Cross Armature Con-nections	Cross Field or Armature Con-nections	Cross Field or Armature Con-nections

The tripod goes under the editing table, and a filing cabinet contains catalogues, letters, etc.

One wall is still comparatively bare except, that is, for a beaded screen—the throw is 11 ft.—and large pin-ups of Anglo-American film stars. The equipment—most of which is used by the Diamond Film Unit, of which I am secretary—is covered by white plastic material when not in use. I have spent about £165 on my "studio," but it provides me with many hours of enjoyment. By the way, I have specially reserved a space 6ft. 6in. x 4 ft. for my bed. You see, my studio is also my bedroom.

SLough.

R. C. MORGAN.

The Unplanned Film

THE OTHER SIDE OF THE FENCE

Sir,—The reply to Mr. Cornell in "Odd Shots" has also given Mr. Hamilton *his answer*. If our friends are wise, they will listen to, and be pleased to profit by, the advice of such an expert in our beloved hobby as Mr. George Sewell. This letter is not submitted in amplification of his comments but rather to assure the planners that not all the non-planners are up in arms against them.

My films appear to be of the same brand as those of our friend from Ballynahinch, for they are purely family films, unedited and untitled, with no continuity and no fades, mixes or wipes. This is not surprising, of course, because both Mr. Hamilton and myself live in a part of the U.K. where the ratio of those who own cine cameras to the rest of the population is considerably less than it is in England. We obviously don't have the opportunities of swapping notes that are afforded to our colleagues across the water.

Am I proud of these films such as they are? Of course I am and so are my wife and the rest of the family, badly exposed as some of the shots may be, *but let's stop at that, please*; and, Mr. Hamilton, please don't let's get confused by calling what we do "cinematography". After all, what have we but animated snapshot albums with infinitely less continuity about them than one gets in an ordinary news reel? Aren't we using our cameras for recording what *happens* to take place, and doing precisely that and no more?

It's nice and easy to press the button and let the camera "see" for itself, but what a different story it is when we have to give sight to our cameras—when we have to create the scene and then through the medium of good continuity and the application of good editing, produce something

which tells its own story without the aid of any kind of commentary.

It is this which is true cinematography and it certainly contains no frills, for the items which have to be added to our brand of filming to produce this kind of work are as essential as the brakes, horn and lights are to our car—she'll "go" without them, it's true, but one could hardly call it motoring.

I'm certainly not going to champion the cause of the unplanned film simply because I'm on the wrong side of the fence. The planned film enthusiasts are right. I salute them and hope to benefit from the advice which they so freely give to us once a month through the medium of this happy magazine of ours. Thanks to good old *A.C.W.*, we tyros can disagree with the experts as and when we like, but don't let's take it too far—the advice of these elder brethren is worth its weight in gold.

CROSSGAR, CO. DOWN.

T. WILLIAMS.

UNPLANNED SHOOTING NOT LAZINESS

Sir,—The raps have certainly not been lacking with regard to my little article on "The Unplanned Film". Most of those who have written about it seem opposed to my views. But they are splitting hairs, really. They all know perfectly well what I meant and further explanation would only be redundant.

I have been honoured by the attention of such prominent persons as Mr. George Sewell (for whom I have great veneration) and Mr. Tony Rose (whose fresh approach to film-making bodes well for the future of the art), but I cannot help feeling that they have been carried, by their knowledge and enthusiasm, away from the point. When I wrote my article I had reached a certain stage in my evolution as a cine-man, and I wanted to put into words just what my philosophy was. I knew that many others felt as I did, and one or two letters testifying to that have been published.

It is curious to note, however, that my attitude is regarded as that of a beginner only. Now, I don't in the least mind being called a beginner, and just as I have been "beginning" for the last ten years, so I shall be perfectly happy to go on "beginning" until my beard gets jammed in the film-gate. But you streamlined filmmakers mustn't imagine that you can have it all your own way, you know! It might surprise you to learn how much "art" I do, in fact, instil into my movies.

As I have said, I love a modicum of angle-shots, I love proceeding by similarity or contrast (a trick, incidentally, which is in

danger of becoming a cliché by now), I dash around to get the lighting right, I order people's movements. And I am not in the least afraid of people telling me, now, that I have contradicted myself and that I do, after all, plan my films.

Why, so I do, but my article still holds water because spontaneity presents a much more diverse series of movements and sequences than any pre-arranged film can. My job is merely to film what I see happening—but to the best advantage, that's all. Call me a planner, then, if you like, but don't, Mr. Rose, accuse me of making "a virtue out of laziness", for my method does have a definite aim.

IPSWICH.

MICHAEL CORNELL.

The Gauge Controversy

NO ARGUMENT ABOUT IT

Sir.—Surely there can be no question that—on the basis of screen time—8mm. is definitely cheapest? It is merely a matter of simple arithmetic, and there is just no argument about it. It was mainly from motives of economy, both in equipment and running costs, that I decided (somewhat dubiously, I admit) to change over to 8mm. My experience so far has dispelled all doubts and has convinced me that not only are all my expectations as to economy justified but also that, given really precision apparatus (I am using a Paillard L8 camera and M8 projector) and provided one accepts the obvious limitations as to screen size, it is possible with 8mm. to obtain results equal in quality with 16mm.

ORPINGTON, KENT.

G. M. WELLS.

PRICE X QUALITY=A CONSTANT

Sir.—I have followed with great interest the defence put up on behalf of 8mm., and compliment myself on the fact that we are obviously a lynx eyed, critical, and fiercely alert body—I suppose that we "narrow gauge" people have to be!

When making my choice recently (with the help of A.C.W.), and being more interested in making and taking film than showing it; I found that "price times quality equals a constant", i.e. if I bought 9.5mm. (the cheapest?) equipment, my film stock would cost more foot for foot than 8mm. for a given running time. On the other hand, the cost of equipment to give anything approaching equal quality, in 8mm., would go up correspondingly.

However, the possibility of Kodachrome, the convenient 50 ft. spools, and an ultimate financial saving clinched the argument for me and I now have, in addition, a bottle of

film cleaner! 16mm. is a gauge I admire at a respectful distance.

WALTON, WAKEFIELD. J. A. WINTERBURN.

8mm. LIBRARY FILMS

Sir.—I have been following the battle of the gauges with interest and some indignation, for no one can be more enthusiastic about 9.5mm. than myself or more uninterested in 8mm. But we should be fair. Mr. Marten-Smith (Sept.) talks of the inadequacy of the some fifty or so 8mm. titles in the Watsonian Film Library, compared with the abundance of 9.5mm. selections. But the Watsonian prospectus states: "8mm. Library. A new venture on our part. Already we have over 50 titles available . . ." This suggests that the library is yet in formation.

Congratulations to Mr. Philip Jenkins on his interesting and instructional articles on 9.5mm.

MARKET RASEN, LINCS.

C.S.

The Ten Best

MORE THAN SATISFIED

Sir.—Now that the excitement has died away and the screening is behind us, I would like to put on record our thanks for the friendly manner in which you helped us put on our Ten Best show, and the way in which the films arrived, just as promised, one week before.

The audiences seemed more than satisfied with the films—a greater tribute than it might appear since, being so near London, cine enthusiasts had seen the premiere in June, and most of our patrons were disinterested in our amateur status. Perhaps for this reason *Paper Boat* and *Nemesis* appeared to be the most popular, but the sheer simplicity of *Post Haste* most delighted the majority. Comments on *The River is Spanned* revolved mainly around the intercut long shots of workmen which included the bridge stretching away in the distance during its early building; however, the conception of the film more than made up for this.

Comedy generally goes down well and this programme was no exception. *Meet Me in the Local* actually caused a titter when the title about it being designed for school audiences came on the screen, but it was well received. The quick cutting in *Eggs for Breakfast* tended to bring diagonal splicing into disrepute, but caused revision of holiday film ideals. *Nature's Way* extract reflects great credit on the producer, in particular for consistency of exposure.

We have already received enquiries as to

A fine setting for the Ten Best : the Wulfrun Hall, in Wolverhampton's Civic Hall, in which the Wulfrun A.C.C. presented this year's prize-winning films. It seats 700.



whether we are screening the Ten Best next year. I hope so.

K. O. PAWLEY.
HENDON CAMERA &
CINE CLUB.

WHAT THE EYE DOESN'T SEE . . .

Sir,—Our Ten Best show in Bristol went over exceedingly well. All tickets were sold. Indeed, extra chairs had to be taken into the hall to accommodate those who pleaded "for just another ticket". Our audience came from all parts of the West of England and South Wales.

The Deputy Lord Mayor of Bristol, himself a keen cinematographer, introduced the films and spent some time in the projection room with the crew. We received valuable help from various Bristol firms, one of whom, M. W. Dunscombe Ltd., supplied and operated the projectors.

There were many kind comments on our musical accompaniment and many people remarked on the superb proscenium. Little did they know that it consisted only of two 13 ft. trestles and a plank draped with green curtaining material. We installed telephone communication between the projection box and the switchboard behind the stage, the electrician, who could not see the show, passing his time reading back numbers of *A.C.W.* while he awaited orders.

PHOENIX C.C., BRISTOL. DENNIS E. LANE.

IN THE RANKS

Sir,—We were fortunate enough to see the 1950 Ten Best programme through the co-operation of Bristol Phoenix C.C. Our members were asked to prepare written criticisms for handing in at the next meeting when they would be read aloud and analysed. We hope, in this way, to arrive at a sound appraisal and thus gain much useful knowledge.

Personally, I enjoyed all the films and am proud to belong to the ranks of (as the

professionals say) the "Filmers for Fun".
GROSVENOR F.P., R. B. BRINKWORTH,
BATH. Hon. Sec.

BETTER THAN LAST YEAR

Sir,—Our presentation of the Ten Best has given a good start to the series of film shows we have planned for the winter session. It was largely due to their recollection of last year's Ten Best show that we again had visitors from as far afield as Shrewsbury and Chester.

The general opinion was that this year's presentation was even better. *Paper Boat* seemed to be the most popular film, with *Post Haste*, which, it was remarked, very sincerely depicted a child's carefree happiness, a close second; but it was *Nature's Way* that intrigued the photographically-minded members of the audience. We found that *Marionettes* was the best remembered of last year's films, *Paper Boat*, although entirely different in theme and technique, being regarded as its counterpart this year.

The design of the poster has come in for some praise, too, and great credit is due to *A.C.W.* for the excellent way in which this well organised annual event is brought within the reach of the provincial cine societies.

Very many thanks for a splendid film show and for your helpfulness to our Cine Section.
OSWESTRY & DIST. R. D. BRINDLEY (Miss). ARTS CLUB.

HOW IT ALL BEGAN

Sir,—We look like being sold out for our showing of the Ten Best on Oct. 25th. Two months before the date we had some-

thing like a hundred applications for tickets.

Recently we gave a show of local newsreels, running continuously from 2 p.m. to 9.30 p.m. Many more than the thousand people who attended would have seen it had we been provided with a larger marquee. So many have been the requests that we are repeating the show at a large Christmas fair. All this because we showed the Ten Best last year! That really got us going. We are now officially recognised at all civic functions and are provided with a suitable stand for our equipment.

LYTHAM ST. ANNES C. P. RAMSbotham.
C.S.

FOOT OPERATED CURTAINS

Sir,—I have read with great interest all the letters from your readers detailing their ideas on the operation of curtains, but all the devices seem to centre around a complicated switchboard containing reversing switches, etc., which, to my mind, seem liable to detract the operator's attention from the projector.

With my own system the whole series of operations is automatically produced by means of a foot-operated push switch concealed beneath the floor and controlled by a rod protruding through the floorboards near the operator's foot. The motor driving the curtains is non-reversing. A gear box is fitted giving a final drive of about 12 r.p.m. An arm is connected to the final drive shaft, of a length equal to the travel of each curtain. The motor is situated beneath the floor with enough room for the arm to turn without hindrance. A cord is attached to the curtains over pulleys. The curtains are pulled open on the downward movement of the arm and closed by the upward movement.

HULL. H. COOK.

APPLAUSE FOR THE LONE WORKER

Sir,—The week after reading your account of the making of *Filming for Fun*, I was able to see the film at our local cinema. All parties are to be congratulated on achieving a commercially presentable film from the available material.

It struck me as being very significant that there was spontaneous applause after only one of the three films shown—*Eggs for Breakfast*. This, I feel, was due in no small measure to the fact that this film was a lone worker effort. The lone worker has a much greater chance of achieving unity in his theme and presentation than has the society.

Eggs for Breakfast was genuinely amateur, very sincere, very human (and therefore likely to go down well with any audience). The others aped too much the Hollywood product, and naturally failed to make the

grade. I like *Marionettes* very much, but I suspect not one per cent of the audience at the average cinema would understand it, even with the aid of Mr. Dyall.

Myself, I belong to the humble ranks of the lone workers, and believe that, while the societies make the noise, it is the lone worker who makes films. And the little round of applause for *Eggs for Breakfast* only serves to confirm this belief. Apologies if I have trodden on any tender toes!

W. R. MASEFIELD.

SUNDAY PAPER TITLER

Sir,—As one of the many of meagre means to take up this interesting hobby I find the prices of most accessories much too high. A titler costs from about £4 to £12, most of them being composed of two or three zinc base die-castings (thousands of toys are moulded of the same material).

My "titler" is a double sheet of a popular Sunday newspaper laid on the table, a piece of plywood resting against some books at one end and a wooden block for a camera support at the other. The first title card is centred and its location marked on the board. A line drawn round the base of the camera where it rests on the block locates the camera permanently. The position of the block and title board are marked on the paper and the "titler" is then ready for use.

Lighting is supplied by placing the table in front of a window with the evening sun shining on the card with its black letters on white paper. With an aperture of f/5.6 and a supplementary lens my Coronet provides perfect, accurately-centred titles.

GLASGOW. D. THOMSON.

f/32

Sir,—In "Movie-Maker's Diary" Denys Davis says it is a very bad plan to run unloaded cameras at high speeds, anything over 24 f.p.s. imposing a severe strain on the claw mechanism. Isn't this just another of those popular fallacies? There should be less wear on the moving parts when the claw is not doing any work!

D.C., who takes our lens makers to task, has evidently not seen the post-war T.T.H. Cooke Kinic 1 in. f/1.5. It is marked right down to f/32 and, as per D.C.'s requirement, the iris scaling is spread out mechanically at the smaller stops by clever design of the iris.

WOLVERHAMPTON.

J. VERNEY.

RAILWAY FILMS WANTED

Sir,—Some little time ago you were kind enough to publish an appeal for certain types of locomotive and railway shots on

SPECIAL ENLARGED CHRISTMAS NUMBER NEXT MONTH

The special Christmas numbers of "Amateur Cine World" are the highlight of the amateur film year. Last year's issue was particularly warmly welcomed. We hope you will find this year's even better. Greatly enlarged, it will provide you with hours of relaxation and instruction and at the price of one shilling will offer—we immediately believe—the finest value for money of any sub-standard film journal in the world. Don't risk being told: "Sorry,

sold out!" Place an order to-day. It will be on sale everywhere on Nov. 13th.

We must, however, add that at the time of going to press the printing situation is uncertain. We hope and expect that our printers will be able to handle this bumper number and present it exactly as we planned it, but if difficulties arise we shall regretfully have to ask you to accept the usual 100-page issue at the usual price of 9d.

16mm. About 200 ft. of material of definite historic value was generously offered and duly copied. Might I once again ask for a little space to enquire if any reader who has any 16mm. railway shots taken between the two wars would be kind enough to loan them so that copies can, if desirable, be made for inclusion in the Stephenson Locomotive Society's library? I will guarantee the safety of any film loaned to me and am, of course, prepared to defray any costs that might be incurred.

I am seeking in particular shots of the "toy" railway (the Festiniog) which ran from Portmadoc to Blaenau Festiniog in N. Wales. It was the first narrow gauge railway of its type in the world, but is now closed and may be pulled up at any time.
18 MOORLAND COURT, P. B. WHITEHOUSE,
MELVILLE ROAD, EDGBASTON,
BIRMINGHAM 16.



NEAR-PROFESSIONAL EXCELLENCE

Sir,—I have been introduced to A.C.W. by a fellow cineaste and have been devouring each copy as it comes to hand. It has been my privilege to see both *Marionettes* and *Paper Boat* through the good offices of the British Film Institute and I was exceedingly impressed by their near-professional excellence.

Let me congratulate you on maintaining an objective outlook on amateur film making and request that you never let the magazine become embroiled in the petty squabbles so dear to the hearts of the average amateur. Here's more power to your pen! Long may A.C.W. flourish!
COOPERAGE, BOMBAY 1. DERYCK JEFFERIES.



NEW LIFE WITH EVERY WASH?

Sir,—Do Fourfold and other clubs process their own films? One of these days I want to have a shot at the Ten Best, but until I can be sure of the standard of trade processing I just don't feel like making the extra effort. The processing of some of my films has been first-class—of others, just medium; but the last two looked as though they had been shot through a piece of mud-spattered

glass. I could only just see what was going on behind it.

Examination revealed a fine deposit over the whole film. Kodak Cine-Film Cleaning Fluid wouldn't shift it. The only thing that would was—don't laugh!—a weak solution of Oxydol, followed by an application of the cleaning fluid to remove the slight traces left by it. Even so, I couldn't very well send in an Oxydol-washed film as an entry for the Ten Best.

The answer to the problem, as far as I can see, is to do one's own processing. I am fully prepared to do this if I can get a supply of 8mm. stock sold without processing charge. Is such stock available?
WEST WICKHAM, E. W. N. JEFFERIES, KENT.

No, the processing charge is included in the cost of the 8mm. stock at present available.

TITLES IN THE CLOUDS

Sir,—Readers may be interested in a method I have used for filming titles against a background of moving clouds. The camera is first set-up on a vertical support, pointing towards the ground with the title, in dark letters, set out horizontally on plain glass underneath. Below the title I place a large mirror tilted at such an angle that only the reflection of the sky can be seen by the camera. The apparatus should be in the shade to avoid reflections from the plain glass.
ILFORD.

R. REDBURN.



Sir,—May I congratulate you upon the very high standard maintained and constantly improved upon, in the presentation and interest value of *Amateur Cine World*. Through its pages I am able to keep in close touch with all the aspects of the amateur movement in a manner which would be impossible by any other means. You would appear to be unique.
PERAK, MALAYA.

J. E. MASON.

Lopping Off Leaders :: When Did You First Start Movies?

We have received a large number of letters on these topics. A full selection will be published next month, together with complete data on the length and cutting of leaders.



1.

Amateurs from Eleven Countries Get Together



Here are shots taken at the 9th International Congress of the Union Internationale du Cinema d'Amateur held at Mondorf-les-Bains, Luxembourg, during the last week of August. A full report begins on page 614.

The photographs show:

1. Delegates discussing films and taking films after the morning aperitif. Sr. J. Galceran, Spanish delegate (white pullover) is seen on the right. Standing on the right of the petrol pump in the middle of the picture is Mr. F. M. Marshall, Chairman of the Scottish Association of Amateur Cinematographers. In the background (wearing spectacles): M. Avalle, UNICA President.

2. Mr. Marshall and a French delegate film

M. Pierre Bertogne of Luxembourg, Vice-President.

3. Inside the projection booth during the judging sessions. Projectors and turntables were manned by members of the Club Cine-Amateurs luxembourgeois.

4. The Editor of A.C.W. discusses procedure at one of the Council meetings with Mr. D. M. Elliot, Director of the Scottish Film Institute, while the interpreter, Prof. Schaaf (extreme right) patiently waits. In the background: Mr. Marshall. This meeting went on until close on 2 a.m.

5. The judges at work during the screening of the competition films. First row (left to right): Finland, Portugal, Great Britain and (part of an



2.





2.



4.



6.



5.



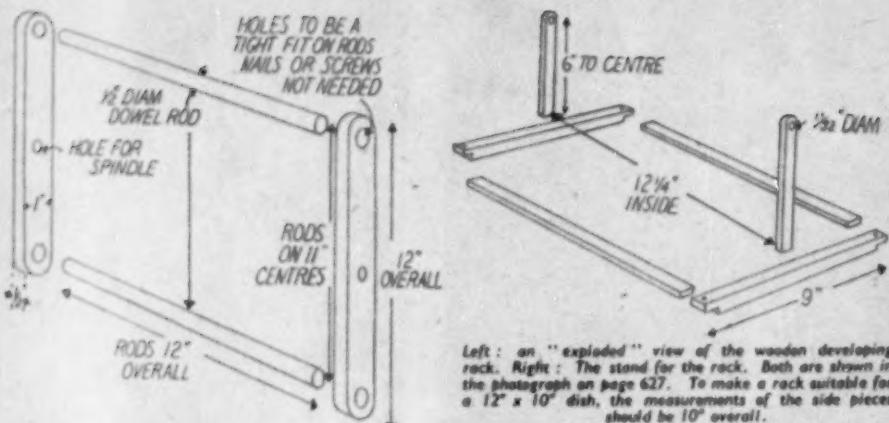
7.

arm and shoulder !) Luxembourg. Second row : Denmark, Germany, Holland, Italy.

6. Third row of judges : (left to right) Belgium, Spain, France. Behind them is the projection booth.

7. Mr. Halfdan Kristiansen, President of the Danish Film Federation, and Mr. Marshall, both with plenty of shots in the bag, swap experiences.

Photographs Nos. 3, 5 and 6 by Bertragne, Luxembourg ; No. 4 by Lampert, Italy ; Nos. 1, 2 and 7 by A.C.W.



Left : an "exploded" view of the wooden developing rock. Right : The stand for the rock. Both are shown in the photograph on page 627. To make a rack suitable for a 12" x 10" dish, the measurements of the side pieces should be 10" overall.

HOME PROCESSING

(Continued from page 627)

same length of time, variations in image density could result.

The second developer is not at all critical, since it has only to redevelop (i.e., blacken) all the final image. Once it has done that, it can do no more. It is not necessary to be exact over time and temperature. A weak solution of Johnson's Contrast Developer is used as second developer, but in this case no thiocyanate is added.

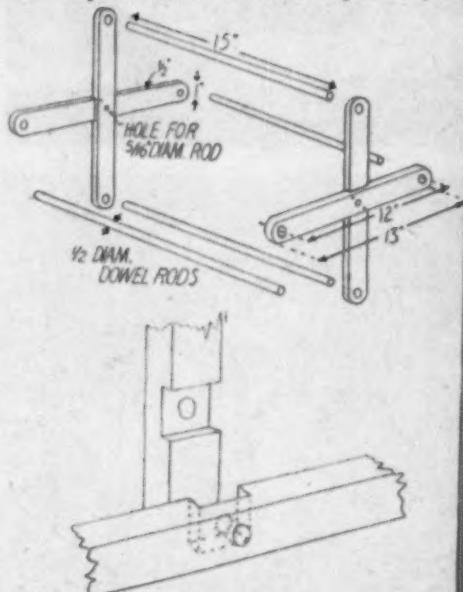
The final fixing in any hardener-fixer is not to fix out the image—there is, or should be, no silver halide left to fix out—but simply a convenient means of hardening the emulsion before drying. If the hardening stage is omitted, the emulsion is left rather soft and susceptible to damage when the moisture is wiped off the film as it is wound on to the drying frame. Also, a soft emulsion is more likely to be scratched in projection.

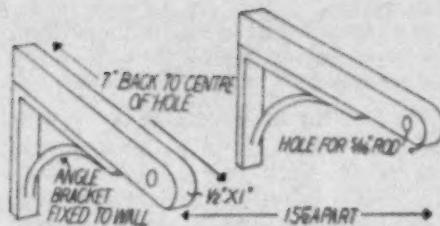
Fresh first developer should be used for every film, in order that one can be sure of giving each roll identical first development (see below). The second developer can be used for several rolls. The bleach is very cheap and easily mixed, so that, too, should be fresh for each film. The clearer can be used several times—indeed for as long as it clears effectively!

It is not to be wondered at that many amateurs just don't realise that the effective speed rating of a film depends

entirely on the processing, since the manufacturers who sell film for processing by outside firms do not adequately stress this point. The popular belief is that if a film rated at twenty-something Scheiner is correctly exposed for that rating and sent away for processing, a correctly exposed film will be the result. Unfortunately this is not necessarily the case. The same type of film can be processed by different stations to give very different image densities—and hence different speed ratings.

If you curtail first development you





Constructional details of the wooden drying frame are given in the illustration in column 2 on the opposite page. The drawing below shows how the joints are made. A suitable stand for holding the frame may be made with the aid of two angle-brackets (above).

will get less negative image, hence more positive image (heavier), so that to obtain a normal density image you will need to give more exposure in the camera. Conversely, if a very full first development is given, the film will need less exposure in the camera to produce a normal image.

The usual practice is to give as much first development as possible while retaining a suitable maximum black. Then you make an exposure test and see what speed rating you can assign to the film when it receives this processing. One of the advantages of home processing is that a careful worker can standardise his conditions very closely and always be sure of getting correct image density.

Formulae :

First developer

Johnson's Contrast Developer	per	125 cc.
Pot. Thiocyanate 10% solution	per	25 cc.
Water	per	500 cc.
Develop for 7 mins. at 68 degrees F. precisely		

Bleach

Potassium permanganate	level mustardspoonful
Water when dissolved add slowly	1000 cc.

Sulphuric acid (pure) 10 cc.

Clearer

Potassium metabisulphite	level teaspoonful
Water	1000 cc.

Second developer

Johnson's Contrast Developer	per	50 cc.
Water	per	500 cc.

Hardeners-fixers

Any proprietary hardener-fixers
Use as recommended by manufacturer

There will be a big demand for next month's special Christmas issue. The only way to make sure of it is to see that your newsagent or dealer has a firm order. It will be unwise to rely on his having copies to spare for every caller.

JUST FOR THE RECORD

By SOUND TRACK

There is something complementary between film and gramophone records. The latter keep popping up as background to the former. They are familiar enough, in their long established standard form, but what do we know of their antecedents?

Standard 10in. and 12in. records, as we know them now, were in common use before 1920, being acoustically recorded—artistes performed in front of a large horn connected to a sound box on the recording head. Having in mind the difficulties, some of the results were truly remarkable, and records of Caruso spring to mind as examples. But recording got a huge fillip in 1925 when electrical recording and reproduction became established.

Recording is now done in first-class studios, the sound coming via balanced microphones to an electronic recording head which cuts on a wax disc—though, an interesting point, the disc is normally driven mechanically.

From this wax a negative "master" is made by electro deposition of copper, strengthened with nickel. In order to obtain adequate life this "master" negative is not used, but instead first a new positive, wittily known as a "mother," is taken from it and then from the "mother" is made a working matrix—in each case by electro deposition. The "master" is stored away, the wax and the "mother" are destroyed, and the working matrix is mounted on a steel plate for producing the records.

These are made from a mixture of shellac, resin, trego, copal and carbon black, which becomes plastic when hot. After thorough mixing, the material is stamped to sizes to suit the records in

production, and in this stage each stamping is known as a "biscuit."

100-ton presses are used, the two labels are placed on the centres of each of the two working matrices for a double-sided record, the "biscuit" is put in position, heat and pressure are applied and—there is one more of the millions of records.

THE LOST ART OF TITLING

Sub-titles are rather out of favour among amateurs, for two reasons: audiences are not accustomed to them, and script writers have lost the art of the really good sub-title, such as those for which Geo. Marion Jnr. received an Oscar about 1928. They will come back, perhaps in the inimitable 4- and 5-word standard form so often used by Sennett and others in the hey-day of the 2-reel comedy.

It is a minor disaster that none of the films really famed for their titles, such as *Swim, Girl, Swim* starring Bebe Daniels, 1927, or *Telling the World*, starring William Haines, 1928, are available. These titles were an amazing mixture of the apt, the concise, and the humorous. It is odd that, living in an age claiming to be speedier than years past, we imagine that the quality of being brilliantly terse belongs only to the present.

A NEAT FILM VIEWER

A neat plastic gadget now on the market is the "Filmsnaps" 35mm. film viewer. It measures 2½in. by 1½in., and is fitted with a plastic magnifying lens at one end, a matt screen at the other, and a "gate" with grooves and a 1in. by ½in. mask, positioned at the focal point of the lens, to take standard 35mm. film. It is good value at 2s. 6d., and converting it into a 9.5mm. or a 16mm. viewer is simplicity itself and costs nothing.

It is only necessary to cut two pieces of thin cardboard, 1½in. long and either 12mm. wide (for 9.5mm. film) or 9mm. wide (for 16mm. film), fix them at each side in the existing grooves with a blob of Durofix, dress them off flush with the plastic moulding at top and bottom with a razor blade, and there you are. The magnification is ample and the fact that

two frames of film can be seen is an advantage, in our experience. Since the gadget is made of plastic, the film cannot be scratched, so long as it is kept clean.

VERY OPEN AIR CINEMA

Reading through a recent issue of *BTH Activities*, the journal of The British Thomson-Houston Co., I saw next to a semi-technical article on their 35mm. equipments, a collection of amusing notes on 16mm. installations in the Fiji Islands. Seven of the eight cinemas in Fiji have BTH 16mm. equipment. Another cinema described is that at the island of Taveuni, the throw being 80 feet in a wooden hut 40 by 80, average audience 250. Then comes the paragraph we liked best . . .

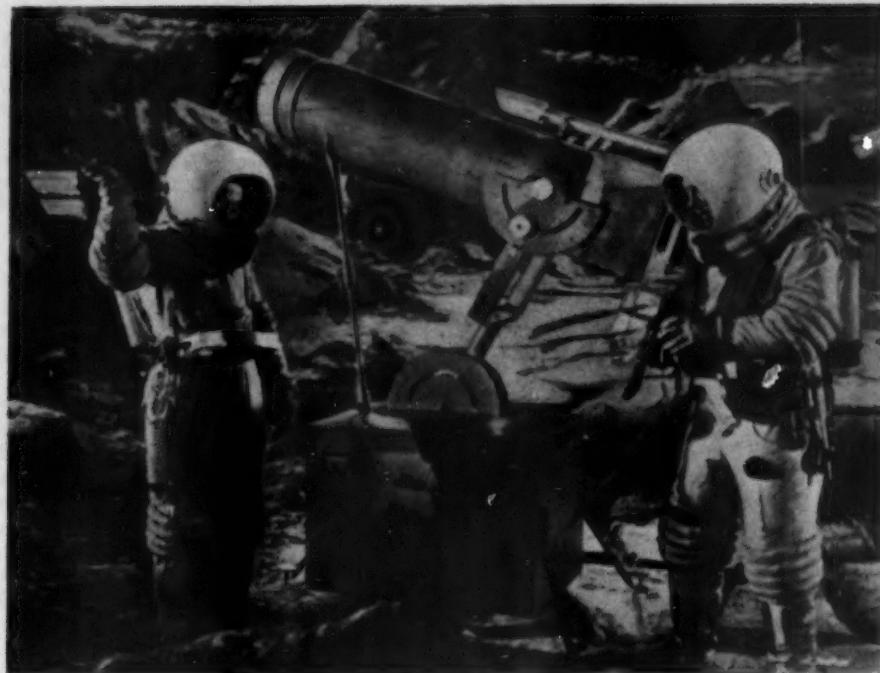
"From a pretentious set-up such as this, the cinema at Dreleti is a complete contrast. Here the projection box is on the crown of a small hill, with the screen mounted some 60ft. away at the foot of the hill. Steps cut into the hillside and covered with wooden seats are the only arrangements made for accommodating the audience. There is no roof to the cinema, and the only enclosure is a low fence surrounding the area. Anyone having the idea of seeing the show without paying is deterred by three trained dogs!"

Everyone familiar with the queer tricks played by the wind on the sound from fairs will wonder what choice words from the stars are wafted tantalisingly to the adjacent dwellings.

FIRST APPEARANCE

Though it is true that the advent of sound lessened the gap between film and theatre acting, the fact remains that to score a big success in a first screen part in an important film will always be rightly regarded as an achievement: recent famous case — Moira Shearer.

So great was Gerda Maurus's assurance in Lang's *The Spy*, that people are amazed to learn that this was her first screen appearance; Lang saw her, singing in a cafe in Vienna. Other famous first appearances are Brigitte Helm in *Metropolis* (aged 16), and Jeanette MacDonald in *The Love Parade* — though this was the case of a famous stage actress at the talkie boom.



A shot from "Destination Moon" (director : Irving Pichel ; producer : George Pal). The film is an interesting combination of process shots, models, animations, articulated puppets and painted back cloths of moon landscapes.

ON TOP OF THE WORLD

AT YOUR CINEMA

By LESLIE WOOD

Fantasy, which has been absent from the screen since the days of *The Woman in the Moon*, Fritz Lang's early rocket drama, David Butler's *Just Imagine*, comedy of a robot-controlled New York, and William Cameron Menzies's *Things to Come*, is making a come-back. Currently we are enabled to see *The Flying Saucer*, visit Mars via *Rocket Ship X-M* or take a trip to *Destination Moon*. Even more exciting, we can view our London deserted by its eight million population under threat of an atom bomb explosion.

The cinema, which can do this sort of thing better than any other medium, started off with trick films like Georges Méliès's *A Trip to the Moon*. It knows no limitations of space, time or size. Not only can it build the moon's land-

scape on a table top but it makes us believe the table top is a mile deep.

The real thrill of *The Flying Saucer* comes in the opening shot of a desolate Alaskan ravine. A man crosses a clearing. There is a long pause and then, faint at first, comes a throbbing sound. It grows louder and more ominous, and —woosh!—a flying saucer speeds over the tree tops and right over our heads.

Despite the spectacular fall of a glacier, the rest of the film never lives up to that opening shot, being the very ordinary story of a hermit-like inventor, mysterious fishermen with Vodka on their breath, and a playboy who graciously helps Washington out of a spot by solving the secret. He is aided by a pretty girl. Its star, Mikel Conrad,

wrote the story and produced and directed, so he can blame no one but himself if his saucer is barely an egg cup.

Rocketship X-M is a sturdier piece of crockery. X-M stands for Expedition Moon, and that is where four men and Osa Massen were going, but owing to a fuel miscalculation, they shoot past the moon and land on Mars. Interplanetary travel is seemingly fraught with the same sort of risk which befell the young lady who wanted to go to Birmingham but got carried on to Crewe.

Mars is desolate except for one or two buildings and some objects which enable the scientists to say that the place was once occupied by a civilised race but not so civilised that they failed to avoid wiping themselves out in atomic warfare. The few people living there now are not at all nice. In this there is a hint of a moral which momentarily lifts the picture out of the merely fantastic into the intelligent.

The scenes of Mars are photographed in pink, which is technically correct, all the best science books agreeing that its atmosphere must be full of copper oxide dust. The film offers more than the thrill of meeting dangerous Martians

from the security of a seat in the stalls. The take-off is a grippingly exciting scene. Also our rocketship goes through a veritable storm of meteorites which seem to miss us by inches. What a pity that the film wastes valuable time on romance! Love may make our world go round but surely Mars can be relied on to go for a spin without it?

Kurt Neumann's picture contains first-rate model shots, imaginative directorial touches, and is considerably ahead in every way of our old serial friend *Flash Gordon's Trip to Mars*, but it still isn't absolutely adult.

The same goes for *Destination Moon*, produced by George Pal. It, too, is well staged but one does not quite believe in it despite everyone on the screen behaving in the most matter-of-fact way. American Big Business men quite incredibly jostle one another to pour money into the enterprise after being shown a slapstick cartoon in which a creature mid-way between Donald Duck and The Big Bad Wolf demonstrates that the kick of a rifle fired at the ground is the rocket propulsion principle that gives one a good start moonwards.

The film is made up of a combination of process shots, models, animations, articulated puppets and just plain ordinary painted sketches of moon landscapes. The voyage to the moon is convincing. The rocket's controls actually look as though they do what the actors say they do, but the arrival, at long last, is a let down in both senses. We get hardly any moon for our money.



An itinerant musician provides an unexpected ex-gratia accompaniment to a London street scene in the Bauling Bros. production, "Seven Days to Noon". The street scenes in this film are the real thing, filmed in the early hours of a Sunday morning.

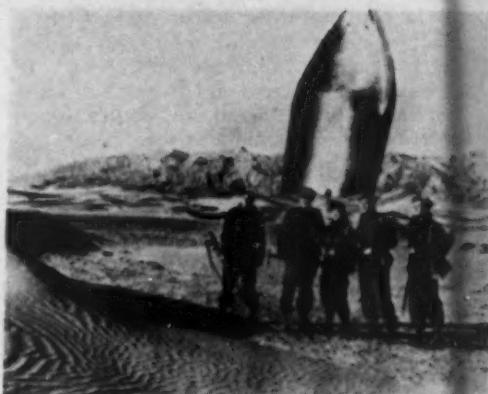
It seems that too much juice was used in landing so unless the boys lighten ship and take off again at once they won't get back to tell Washington that they have dedicated the place, 'for civilisation and humanity in the name of the United States of America', a little ceremony which, unfortunately for the script writers, raises chuckles rather than cheers.

The best scenes are those showing the characters defying the laws of gravity. One man walks sideways down the interior walls of the rocket. Others float to their bunks as though swimming. A pill administered to an air-sick man floats tantalisingly before his mouth like an air balloon. On the moon itself the characters lift bulky apparatus with ease and float in graceful slow motion as they take gargantuan strides, all, again, in accord with the science books.

George Pal is now making *When Worlds Collide*, and Monogram is getting ready to take off on *A Flight to Mars*, while return trips are already being got up by 20th Century Fox and Metro, the first with *Farewell to the Master*, in which inhabitants from another planet are going to visit us, and the latter with *War Eagles* in which winged men from the void attack New York. Even the funny men are going into stellar space : the script has been completed of *Abbott and Costello Move to the Moon*.

This sudden interest in heavenly bodies instead of bodies heavenly is due to the success of *Rocketship X-M*. It cost ninety-thousand dollars to make, which is quickie money by Hollywood standards, and it has already taken a million dollars. Fantasy is likewise inexpensive for the amateur. A lot can be done on a table top with cut-outs and models. The table, too, is always there in the same spare room week after week throughout the winter so that there is no worry about matching up shots, light on location and bad weather hold-ups. Also lots of people can 'have a go' in the faking of models, while the actors get their chance in the live shots.

It makes ideal filming for winter months. One can make the most imaginative story one likes without scarcely going out of the box room.



Top picture is a scene from "Destination Moon". The smaller picture, from "Rocketship X-M", shows not a lunar but a martian landscape. The scenes of Mars were photographed in pink to suggest an atmosphere full of copper oxide dust.

And just now the toy shops have literally hundreds of true-to-scale miniatures, from milk carts to Fordson tractors. Small human figures can be animated by using Plasticine. Two 200-watt photofloods should light a scene about 2 ft. by 4 ft.



An atmosphere of suspense is a marked feature of these shots from "Seven Days to Noon"—suspense contrived by almost diametrically opposite methods. In the shot on the left it is created by the placing of the characters—the police arrive to search a house, unaware that the man they are hunting stands a few yards from them. In the second shot it is conveyed mainly by dramatic lighting.



There are difficulties, of course. Focusing must be dead accurate, which means measuring for each and every take. Also, viewfinders can play one false; it is best to make a simple form of T-square and align it with the objective, making sure that its 'stem' literally touches dead centre on the camera lens.

If you use toys, smear them with a ball of putty to dull their new shine. If you stage a fire, stage it at night. It looks more effective and you do not have to have so much detail, but do not forget lots of cut-away shots to spin it out, for a real building takes hours to burn down, whereas a cardboard model will be consumed in a matter of seconds.

When animating a plane or car, move it quite slowly on a short piece of florist's wire. This is much thinner than thread and will not show if you soot it up by passing it through the flame of a smoky candle.

A fantasy film need not, however, be so elaborate as to embrace rockets or other worlds. *Seven Days to Noon*, an absolute *must* on your list of films to see, is the uncomplicated story of a suburban scientist who does such important atomic research that he has a nervous breakdown and thinks his mission is to compel the Government to outlaw atomic weapons altogether. If they do not agree, then he will blow up London by noon on Sunday next.

There are no Flash Gordons in this

picture, nor, as in *Destination Moon*, does the hero inhabit an office so scientific that it resembles nothing so much as the inside of a meat safe made of perforated zinc. Here are ordinary people in everyday surroundings faced by an extraordinary problem.

They evacuate the population of London. Then soldiers search for the bomb in the deserted Underground, plunge into sewers, tramp through empty slums, stumble on overlooked down-and-outs, see Piccadilly a desolate ghost town in which only a discarded newspaper placard flaps in the wind, and South Kensington a wilderness in which forgotten dogs and cats prowl for food—a terrific contrast to the fine hurly-burly of the evacuation, with its crammed buses, packed trains and its spiv selling refuge in 'a nice hotel at Brighton, twenty quid a night, who wants it?'

Given equal ingenuity, there is quite a lot in this film that any amateur could have done. Those deserted streets were filmed at five on a fine Sunday morning. The evacuation might well be ordinary motor coaches leaving for the seaside, plus a few stickers on them: "Clapton Area 107, Section D".

Note also the natural-seeming characters. There is nothing bizarre about Barry Jones's portrayal of the unhinged professor. And any saloon bar will produce Goldie, the ex-actress who befriends him, with her warm good nature and readiness to do almost

anything to oblige a perfect gentleman.

Even her tearful realisation that she has signed her own death warrant is more of a snivel than a poignant cry of the heart, for Olive Sloane who plays her knows that the Goldies of this life are too shallow to suffer more than self-pity. And we all seem to know, though this is not a conventional type, the landlady played by Joan Hickson, eternal cigarettes between her lips and infernal cats under her feet. The ordinariness of these people makes the incredible atom bomb real.

There is a whole new field of imaginative production opened up for amateurs by these films. In the inter-war years Aherne and Sewell made *Gaiety of*

Nations, a sermon on world chaos in which silhouettes of cardboard tanks reared menacingly on the screen and stacks of inflated money ran up in piles like water filling a bottle. Electric signs burned on skyscrapers symbolic of the jazz age. I still think of it as the most impressively original amateur film ever made.

The time is overdue for further exploration of this territory by those who can look down from a height and treat of the more imaginative phases of living and being with a Wellsian sweep and grandeur, especially if they are adept at hewing skyscrapers out of cardboard cartons and vamping up volcanoes with a tin of cycle carbide.

S P E C I A L

(Continued from page 621)

will see from fig. 7, this last shot was filmed on dry land.

I thought it would be a nice idea to film the main and introductory titles as reflections in water (fig. 9)—and realised only just in time that the lettering would have to be reversed. However, the cards were duly lettered in reverse, propped up in front of a developing dish filled with water (fig. 8) and focus accurately set through the critical focuser. With a No. 2 photoflood in a polished focusing reflector the exposure was f/2.8 with Super XX, but I only found that out by trial and error. If it was held too far away, the meter picked up a good deal of extraneous light, held too near its reflection blocked out the image of the title card.

Unfortunately the reflection was not very clear, but the bottom of the dish was! But a touch of Indian ink to the water helped matters, the surface reflection showing quite clearly if rather dimly compared with the card. Change of card was effected by rippling the water so that the image became distorted, one distorted image giving place to the next, the rippling letters settling down after a few moments to become perfectly readable.

For the introductory sequence I wanted to track from a street scene to the leading character at work in his office. I visualised a tracking shot of the exterior of the building, a dissolve right through the walls and the movement

E F F E C T S

continuing right up to the office desk (fig. 11). But the street traffic proved too much of a problem so I took a still photograph of the exterior and made a 35mm. 'film strip' from it, the idea being to track up on to the projected image.

I borrowed a translucent back projection screen and set it up as shown in fig. 10, with 250 watt projector on one side and the camera, mounted on a small trolley, on the other. The brightness of the projected still fell far short of expectations, f/2 being indicated with Super XX, so it was necessary to 'pull' the lens focus as the camera was pushed forward. At the same time the scene had to be faded out for the dissolve!

Limits were chalked on the table top and three takes were shot, just to make sure. The trolley was also used for the tracking shot to the desk. It was merely rolled along a table but it produced a very smooth, professional-like effect.

Finally, as I mentioned earlier, some of the shots were treated with Johnson's photo dyes in an effort (and quite a successful one) to improve colour continuity. If only the colour correction filters they have in America were available over here! Luckily the lengths involved were short and could easily be handled in a small developing dish. To soften the emulsion and secure even penetration I found it necessary to carry out all the operations at around 80°F.

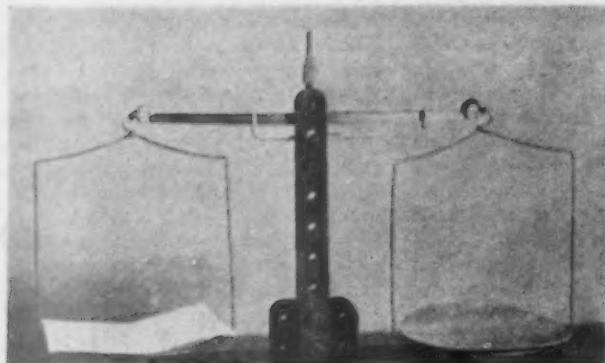


Fig. 1. The "quick balancer", seen here on the beam of the balance, is used to offset the weight of the paper in the left-hand pan.

THIS ROUTINE ISN'T DULL

INVENTOR'S DELIGHT: 5

By JULIEN CAUNTER

Assuming that I have aroused your enthusiasm to do Great Things, that you have your apparatus, and your books, and a plan for getting chemicals when you eventually know what you want, there remains the question of how to perform a number of the practical little jobs of the laboratory.

There are two parts to these remarks on Routine. The first deals with using our equipment and materials; the second is concerned with being creative.

As we shall sometimes be handling possibly dangerous substances, it is useful to know beforehand of antidotes—they will give us confidence, and the likelihood of our needing them will be lessened. We can find this information in the "Dictionary of Photography" under 'Poisons' and 'Skin, effects of Chemicals on'; and in "Developing" at the start of the chapter on 'Dark Room Hints.'

Another precaution, necessary if there are children in the house, or anyone else liable to interfere in ignorance, is to keep our poisons and acids locked away somewhere. As my old science master used to say, slowly and with emphasis: "Please, gentlemen, observe a modicum of care."

Cleanliness is very nearly vital. It is not much good washing your utensils by the same system as domestic washing up.

A swish and a lick in greasy water is a poor way—that is all right for plates meant for food, but it is not good enough for photography where cleanliness is important. (But do not tell the lady of the house that or your popularity, if any, will take a turn for the worse.) It is a good tip to rinse out *all* your dishes at the first available moment after using—the longer you leave them the harder they will be to deal with. A practical man has spoken!

For the inevitably difficult cases you will have to use a cleaning solution. For mild cases ten per cent hydrochloric acid will serve. For more obstinate ones use the sulphuric-and-bichromate cleaner described in 'Dark Room Hints' in "Developing." Cleaning out bottles that have had other things in them is dealt with under 'Bottles' in "Dictionary of Photography".

This talk of perpetual cleaning may discourage some prospective experimenters right away, with its obvious reminder of cookhouse fatigues, but it is

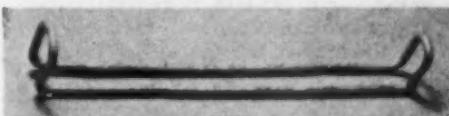


Fig. 2. Easy to make and simple to use, the "quick balancer" consists of a piece of stout wire (16 s.w.g. is recommended) bent to this shape.

by no means mere drudgery. It has on the contrary a proper place in the laboratory routine, in the Inventing Scheme—it has a connection with Inspiration. Have you ever read about poets and novelists of the days when fountain pens and ball-ended contraptions had never been thought of? Those writers used quill pens. It was a regular job to stop and repoint them (with pen-knives) and it was during these moments of relaxation that their minds wandered over their work and raced forward to the inspiration point. Well, dish-washing is a similar duty and many an idea has been born during the carrying out of such chores.

Keep your own teacloth. If you have someone keen enough to embroider *Chemistry* on it, give her some encouragement to get on with it, you lucky fellow! This cloth is not for mopping up anything you spill—it is only to dry things you have washed. If it gets very grubby by laundry-time it shows that your washing-up is inferior. It is a matter of honour not to get stains on the cloth, and that is a good indication of quality of workmanship. A mucky and stained cloth is a bad sign.

You are supposed to be firm and yet gentle with all your apparatus. It is nice to have the "engineer's touch". Most people think of an engineer as a man with a hammer. But, definitely not! Rather, he is the manipulator of a thousandth of an inch. You, too, should train your movements to be precise.

The use of the chemical balance is the question demanding the most patience, and even that we shall not find too arduous. To start with, consider the butcher: he places a piece of clean paper on the pan before he puts the meat on it. We do the same because, as dirt is "matter out-of-place", chemicals so easily become dirt.

We can either balance this paper with weights or put a sheet of the same weight on the other pan. Both methods have their disadvantages, therefore I recommend another that we can fix up for ourselves. It is the Quick Balancer, mentioned in an earlier article. A piece of stout wire (16 s.w.g.) bent to the shape shown in fig. 2, and slipped on to the beam of the balance, will form a sliding weight.

Fig. 1 shows it in use: the paper is put on the pan and the Q.B. pushed along until it balances. What could be simpler?

When the required weights are on the opposite pan, we are ready for the chemical itself. If it is in a container other than a bottle it should be ladled out gently with a spatula which can be made from any inert substance such as a toothbrush handle. If you have a glass cutter you can cut a strip from an old glass plate—if you have an old glass plate.

With chemicals in bottles we need not use the spatula: we can pour the

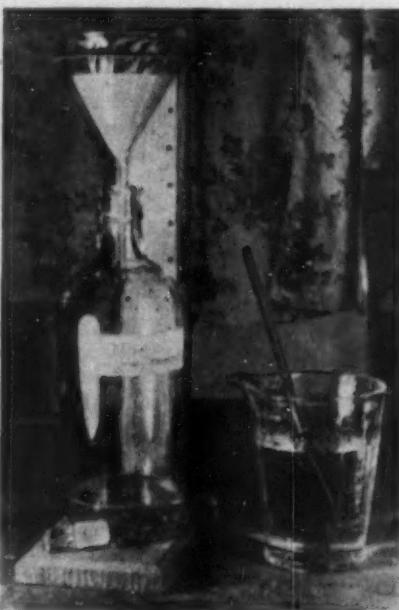


Fig. 3. Filter papers are used for "fine" filtering. A funnel to hold them is essential and a filter stand a most useful accessory.

contents on to the pan—but in the chemist's manner and not the cookery fashion. This means holding the bottle as near horizontal as will make the chemical tremble on the brink—then carefully rotating the bottle to and fro as if you were using a ratchet screwdriver in slow motion.

Soon the pan will start to sink; and probably the beam will oscillate, but lower on one side than the other. Pour on more chemical in little dribs (or drabs) until the beam swings level—it is

not necessary to wait until the beam has come to a standstill; see only that it bobs down equally each side. It would be easier if we fitted a pointer that indicated the amount of swing each side of the centre, as in the more expensive balances.

When the beam is level, the weighing is over and the full paper can be lifted off and another piece laid on for the next substance. If your pieces of paper are not all the same weight, a touch will be needed on the Q.B.

After these chemicals have been dissolved in water to form our solution, we think of filtering which need be no more thorough and time-wasting than necessary for the job in hand. There is coarse and fine filtering. To remove large lumps and sediment from a solution, place a piece of cotton wool in the neck of the funnel, and if you have not jammed it in too tightly the liquid will pour through rapidly.

If the liquid that comes through is still murky when it should be clear, then slower and finer filtering is called for with filter papers (fig. 3). The papers are circular and have to be folded twice to make a cone that will fit inside the funnel. Fig 4 shows one folded ready for use.

A frequent and important little task, which carries a recommendation for disgrace for spilling, is pouring. It is not as easy as it looks, especially with any vessel that is full to the top. Use a glass stirring rod as in fig. 5.

With this rod touching the lip of the pourer, the liquid will cling to the rod and follow it down. The Ensign Universal measure is not foolproof even with this method and it is advisable to

hold the rod about $\frac{1}{2}$ in. away from the lip.

There are many other little hints that can make all the difference to the smoothness and accuracy of your laboratory routine. It would be tiresome to relate them all—they will come with reading and experience. As mentioned before, accuracy is a relative thing and not always needed. When you are an expert you will know when to be accurate and when you can relax, but when you are a beginner . . . If in doubt, be too careful: it will often save your having to do the experiment all over again. We must be as accurate as we can tolerate, but we must not become slovenly.

Another item, before we get more creative. It is something that seems rather too much of an effort at first—Keeping Notes of all your experiments. (The inevitable paper-work has crept in!) It is easy to say at the time of the experiments: "Oh, I shall remember that all right." But you cannot—not if you are like me, and my memory is supposed to be good. In the middle of a series of experiments some domestic upheaval may keep you away for several weeks, and when you come back your notes will be the only thing to disentangle your test pieces and other debris. It would not be unusual for you to refer to them even years later. Yes, you must keep notes for they will keep you on the right side of your problems.

Each research programme (such as "Reversal to Negative") will have strings of problems, each of which needs individual consideration. There will always be the thoughts: "What went wrong with that experiment?", "How can I get rid of this effect?", "What can I try next?" We know where our



Fig. 4. Filter papers are circular and have to be folded twice to make a cone.



Fig. 5. It is much simpler to pour liquids when a glass stirring rod is held close to the lip of the vessel.

facts are, we need only the *inspiration* to be able to use them.

It is not often that we have a chance to gain inspiration from personal contacts, because when it comes to technical conferences most of us are almost or quite alone in our little circles. So we reach for our answers by persistent searching through our literature, accompanied by much wandering of thoughts, for which only time and patience are needed.

Luckily we can always get at least one clue to start off the chain of ideas and we follow cross-references until at last we can go no further. If it is a dead end, we can either search for another clue that will start another chain of ideas, or we can drop that subject and tackle another from the reading and study of which, sooner or later, will turn up the

clue needed to carry on the first chain—it always happens.

Some of these problems will take more than a month to solve. They will be daily problems that we take about with us, wherever we are, to ruminate pleasantly on in spare moments; they will save us having to waste our time on the daily crossword puzzle which is not nearly as constructive as one of our reference books. It is during these searching sessions that we find so many other interesting facts which store themselves ready for use in later experiments. We *never* know what is going to be useful, so we shy at nothing.

Not all inspiration comes by "hard work". It can come from two other delightfully simple but too-infrequent sources. We may be busy with our wage-earning toil, minding our own business, as if we had not more than fifty cares in the world, when suddenly the Inspiration is with us—the answer is thrust at us from nowhere! We try the idea out and it works (sometimes).

And again: I remember being puzzled by an optical problem which I had to give up in the end. Not long afterwards I dreamt that a friend called me into his drawing office and worked out a diagram for me explaining where I had gone wrong. When I woke up I remembered this and wrote it down. I soon found out that it was correct and I was able to finish the abandoned job after all. Hurrah for dreams!

It is obvious that the wider and more intense your reading, the better prepared you are. Whatever problem you come up against, remember the favourite motto: "No matter how bad the situation looks, *there is always a way*."

Next month our voyage of discovery really starts.

The 1950 Ten Best

It's been a horrible summer for filming, hasn't it? You'll have been lucky if you have been able to take every shot as planned. It's all very disappointing because this year you really had made up your mind to have a go at the Ten Best competition. Better give up the idea, perhaps, because after all the Ten Best standard is an exacting one. But did you hear of any piece of film making that went smoothly from the word 'go'? Those gaps in your film are a challenge. They can be filled—by re-shooting, improvisation, re-arrangement, ingenuity in cutting. And remember, practically everyone will be faced by the same problems as yourself. They'll be solved all right. You, too, can find the answer.

The competition closes on January 31st, 1951. Full details next month.

I TRACK DOWN A CAMERA

in seven countries

By DENYS DAVIS

September 1st. You have come along with me on previous holidays when we peered together into the shop windows of the various countries visited. I'm taking the car again this year on the Dover-Calais ferry and then letting it have its head. Care to join me?

September 2nd. Going to spend the first night here in Brussels. We had a smooth passage through the customs, perhaps because—a sad admission this—there isn't a camera aboard. As I probably go as hard at my hobby as the next fellow, I've lent most of my gear to a friend and am taking a well earned rest. With the *A.C.W.* London première and *Meet Me in the Local* behind me, I can say that with a clear conscience.

Time now to take stock of future plans so, with this in mind, there's the first draft shooting script for a proposed new film in the dashboard pocket. Besides, hectic driving from town to town hardly leaves time for serious film making and, while I do not decry unplanned production, I try not to practise it.

But we were going to look at the shops. Plenty of American equipment here. A snappy little Revere 16mm. silent projector for £75. Hmm! A bit expensive by our standards and out of the question on the £50 allowance. The 8mm. model beside it is only £3 cheaper. Down in the corner there's the new Dejur magazine 8 camera with a built-in fader. Aperture is simply marked Winter, Dull, Summer. Well, one may not agree with the principle, but the theme, "You press the button, we do the rest," certainly sells cameras and gets people interested in movies. And the Dejur is a nice little camera, well made, with the controls just right when it's up to the eye. Price £59.

Over here there's not much second hand equipment to be seen in the shops—certainly nothing like the quantity in

Britain. And unlike the practice at home, a turret camera is invariably placed on sale with every aperture in the turret filled by a lens; but then I've never seen such a camera used any other way abroad.

Just to check up on prices, I am going to enquire for the same model turret head camera in every country visited. Admittedly, the lenses will not necessarily be identical, so it will be but a rough and ready guide, yet I think it will be interesting. I don't even have to go inside this shop for there's one in the window. It is marked at £168.

September 3rd. Cologne, Germany. There is a reasonable quantity of film stock in the shops and many magnetic recorders, both American and German, to handle large reels of American Scotch recording tape. I did not see a wire recorder. Several Pathé 8mm. projectors here and a Zeiss Ikon 8 camera. Shops are clean and well lighted, and all of them are crammed full of Kine Exakta still cameras!

Our guinea pig camera is on display, priced at £150. While I was looking at it, a hand entered the window to put it inside for safe keeping! That particular shop closed at 10 p.m., which is a long day's work in any language.

September 8th. Have left Germany, driven across the Russian Sector of Austria and am sitting now sipping an ice cold "Coke" in Vienna. Plenty to film here, as Carol Reed discovered. Yet when we walked over some of his street exteriors, they did not look as they appeared in the film.

It takes a practised eye to see what a scene *might* look like; which reminds me that one of the most effective set-ups I ever filmed was just outside the garage gate at home. Actually, we were only testing a lens for focus at the time. It had just stopped raining, the light was

Synchronisation of the musical accompaniment is to be an important feature of the Fourfold production, "People of Paper," so the players time their movements to the music during the shooting, while the director co-ordinates both.



perfect and the ugly backs of our suburban shops overlooking the garage assumed a fleeting beauty. I remember splicing this shot into a little film taken in France and nobody—not even people who had walked down the street—recognised the place! It is amazing what a difference a little rain and a couple of shadows can make.

Another trick is to use a wide angle lens which just sufficiently distorts reality. One was much used in *The Third Man*. For standard cameras it is a 28mm. lens, on a 16mm. camera about 15mm., with greater depth of focus—a facility not sufficiently appreciated by many amateurs. Their use obviates too many focus pulls and hence speeds up work. But you must not—or at least you really should not—panoram with a wide angle because of the distracting "barrel" effect.

Let's walk across to that corner shop and see what's new. I find myself next to a Russian officer on leave who has a Leica slung over his shoulder. The dealer says that Vienna is well supplied with cameras and so on compared with the rest of Austria. According to the officer there's nothing in the Russian zone. Even so, I didn't see a great deal of equipment in Vienna. I did not see a single 16mm. sound projector or any American apparatus. Our selected camera was there, however, and, if I understood my French correctly, it was

likely to stay in the shop for a long while yet. Price was near enough a hundred pounds complete.

There was one exceptionally interesting still camera. Called the "Mikroma," it had an f/3.5 lens and a neat little case all for 565 A. schillings—about £8. It was of interest to us because it took 16mm. film and so was really tiny. When I suggested it might be useful for spying, only the shop-keeper smiled.

September 12th. We are now in Ljubljana, which is, roughly, in the middle of Yugo-Slavia. A nice enough town though the economy has gone haywire. My car is practically the only one in the entire place—certainly the only British one. Wherever we stop it is surrounded by crowds, and the Fourfold plate on the front attracts its fair share of comment.

But as for movie making, the answer is *No* with a capital *Niets*! This is hardly surprising considering that the simplest and most frugal meal costs, to the British, nearly £3 per head, sans drinks. There's not a single camera to be seen, so let's get out while the going is good.

September 14th. The Yugoslav customs give the car a thorough going over, having everything out and opened. The comic opera takes over an hour. Two hundred yards down the road we cross into the International city of Trieste. The contrast is almost too

great to take in at once. Here is everything, and a mile wide. Cameras? Yes, sir, by the dozen but prices are high. Lots of turret heads. A fair average price seems to be about £185 but I should imagine that here one beats the dealer down!

September 17th. Return to a favourite haunt — Milan. I'm not supposed to write about professional films in this Diary but must briefly insist that post war Italian cinemas are really something to see. The films themselves run a poor second at the first visit.

Masses of American equipment here, excellently displayed. It is nothing to see six identical cameras or projectors side by side representing the full range of models from several American manufacturers. Shelves loaded with the local Ferrania film in attractive packages.

The guinea pig camera is there again, of course, at the rather frightening price of L.332,000. Mental gymnastics convert this to £185 but this dealer gives you a tripod to go with it. Notice an Italian translation of Wain's "How to Film."

September 21st. In Lausanne, Switzerland, seeing two fellows dressing a shop window at night, I get an idea for this month's gadget. One of them was on the pavement tic tac-ing instructions to the assistant inside. They were trying to level up a glass beaded screen hanging at the back of the window.

Now, you must have seen this sort of thing being done before a film show; sometimes it goes on for ages. So why not screw a tiny spirit level to the lower stretcher on your cine screen? The man's a genius!

There are lots of our turret head cameras here in Switzerland. Price £100, complete with lenses.

September 26th. Now we are in the home of the better amateur film makers: France. For a long time I have been tempted by advertisements for the Pathé Webo camera and should have liked to handle one. At a dealer's shop in Paris, however, I was told that although they had had one on order for

over a year, the entire output was being exported for dollars.

Our old friend the three lens job came out at about £136. In this particular shop it was displayed on a novel tripod with built-in slide-over head. The amount of slide was readily adjustable for other makes of camera; a most useful accessory this, particularly for filming titles and big close-ups.

As ever, France has her own particular brands of equipment to offer, ranging from the extremely poor to the excellent. And, for the nine fivers, ample supplies of Kodachrome.

September 29th. Back home again eight countries and three thousand miles later. Had we bought that guinea pig camera, the British customs would have charged us duty on it. Even so, the same camera with three lenses was quoted to me today, in London, at £152 10s, but both the camera and lenses were considerably *secondhand*! That seemed a bit steep.

I saw many new ideas for display in dealers' shops which, on the whole, were more attractive than ours. They seem more anxious to attract custom on the Continent, notwithstanding the fact that they have less variety of goods to offer. Yes, after many years, I can at last report that our dealers have a *better* selection of goods than is to be found elsewhere in Europe.

September 30th. Clearing out the car, I came across half a dozen Japanese lanterns bought for the lads at Ace Movies who need them for their film. I chose them at a wholesaler's in Vienna who thought the British must be quite mad to buy Christmas decorations at that time of year!

F.C.S. COMPETITION

The Federation of Cinematograph Societies reminds intending entrants that entry forms for the annual inter-club competition should be in the hands of the Hon. Secretary (E. Honeyball, 95 Castlenau, Barnes, S.W.13) not later than November 11th. The films themselves, with duplicate form, should be sent to the Federation's headquarters, Royal Photographic Society, 16 Princes Gate, London, S.W.7, by November 25th.



In order to get a spacious sky background without the need to shoot steeply upwards, West London Co-operative F.S. filmed a dream sequence on a factory roof.

ODD SHOTS

Frame Counter. The other day I was grumbling to one of my colleagues about the difficulty of counting seconds on the ordinary type of animated viewer that is worked by dragging the film through it. He took a peep at the instrument, grunted to himself "8 picture sprocket", stuck a small piece of camera tape near one edge of the outer end of the sprocket, and then blandly remarked: "There you are! Every time that comes round it counts eight pictures. Twice round for a 'silent' second; three times round for a 'sound' second. What more do you want?" And I meekly got on with my editing job, feeling the rotation of the sprocket and tape with my index finger.

Trouble with the Rewind. I have been editing quite a lot of 16mm. lately and have come to the conclusion that nothing is more exasperating than the rewind whose handle continually drops down to the bottom of its stroke, sluggishly unwinding the spool of film sufficiently for the loose end to loop itself around in an unmanageable fashion while you are trying to splice it.

Some rewinds are fitted with a dog-clutch device and a spring that withdraws the crank from contact with the spindle so that the latter will remain stationary in any position. In another make of rewind the trouble is got over by exten-

Selected and presented
by GEORGE H. SEWELL, F.R.P.S.

sion of the crank portion of the handle on the other side of the spindle so that it will remain stopped in any position. A handyman would not find it difficult to fit a counterbalance weight of this kind on his existing rewind crank—which is what I did with my own before the ready-made article came on the market.

One advantage of the dog clutch device is that, when rewinding a 400 ft. or larger spool of film, you can give the crank a few twirls and allow the clutch to disengage, when the stored energy will cause the spool to continue rotating for quite a time before you need to resume cranking.

Wet and Dry Scraping. I use two splicers, the Griswold type (Premier) for rough editing, and an Ensign for final joining of masters. The Premier, which is best used for wet-scraping, is the fastest thing I know. By keeping the film in the splicer for only a very short period after cementing you can deliberately make a bad splice which, while good enough to run through the projector a few times, can easily be broken down without the loss of a frame if you want to re-arrange the order of your scenes.

The dry-scraper gives a much better splice for acetate (safety) film. I prefer the serrated block scraper—but does anyone know of any substandard splicer designed to give perfectly parallel and

flat scraping to a carefully controlled and maintained depth?

If very fluid cement, such as Johnson's Universal, is used, capillarity will cause it to run up between the presser plate and the film. The cure is to raise the left presser plate of the Ensign a fraction of an inch when you paint the cement on the scraped end of the film.

And, by the way, how many of you clip off each end separately instead of using one stroke of the instrument to shear both ends at once. It saves considerable time when you are faced with several hundred splices. But I do not follow out the Ensign recommendations; I shear *before* scraping and cementing—not afterwards. I find the splicer gets much more messy when the latter method is used, and sometimes nasty gooey pieces of trimmings stick under the splicer plates and upset later splices.

Very Dead Black. In a recent issue of the *British Journal of Photography*, E. W. Jackson of Admiralty Research Lab., described a matt black paint with much superior anti-reflection properties than anything hitherto devised for the painting of the insides of telescopes, lens hoods and so on. It occurred to me that this new pigment would be eminently suitable for title card black, and in the quantities needed would not be very expensive. It might also be possible, if white water-paint was used for the lettering, to effect simple alterations without making the black surface unsuitable for photographing.

Mr. Jackson's formula as given in the *B.J.* is:

Manganese dioxide (Boots precipitated)	500 gm.
Glucline Office Paste (Lyons Ink Ltd., Walkden, Lancs.)	350 gm.*
Ammonium dichromate	1 gm.
Water	150 c.c.

* Note.—There are a number of cheap starch adhesives (including a preservative) available commercially.

The manganese dioxide is ground together with the adhesive. The preparation sticks excellently, and although it is made with water, it cannot be washed off with water if given sufficient time to harden.

The cards should preferably be prepared well ahead of need, and stored at room temperature. You know, of

course, that the white lettering should not be done in so-called 'Chinese' white, which will photograph grey, but in Process white, such as is sold for commercial artists.

Philip Smethurst, writing in a later issue of the *B.J.*, refers to the usefulness of blackboard paint for treating surfaces that are required to be non-reflecting. It will hardly be suitable for optical instruments and title cards, but other uses such as screen surrounds will suggest themselves. Briefly, it consists of cheap spirit varnish, black dye and about 25 per cent of fine-ground pumice powder.

And Now It Sticks. I'm feeling peeved. Someone left the stopper out of a bottle of film cement. Not knowing this, I happily used the stuff—and as soon as I tried to project the film found I had to remake more than fifty splices. Unprotected cement rapidly loses its more volatile constituents by evaporation and at the same time absorbs a certain amount of moisture. However careful you may be in making splices with it, they will not hold.

In place of the glass stopper I use a metal cap which fits loosely on the neck of the bottle. It has a hole in it for the brush—a push fit. When the cement gets low, the brush is pushed farther down the cap. The idea is merely that of the conventional bottle of paste, but it does save the cement from being too much exposed to the air. The ordinary stopper is, of course, replaced when the cement is not in use. You can't be too careful in splicing.

Connect to Radio Set. So somebody has done it at last! Looking through W. F. Dorner's lists the other day I saw a reference to the new Meopta 16mm. projector for silent and/or sound films, the description of which contained the significant statement: "For sound projection, connect to your radio set". This surely is a logical development of the radiogram idea. The projector has its own scanning head, and pre-amplifier. Another interesting point is that the pair of 1,600 ft. spool arms can be used as a rewind either on the machine or as a separate unit.

THE YEAR'S FILMING

The music of *Le Plus Grand Amour* was composed by a friend and home recorded on disc. It is a striking indication of its quality that two of the themes were later recorded by Decca. The records are now available in France and will, it is expected, shortly arrive here.

Dress and make-up, usually a minor aspect of amateur film production, are given the most careful attention, and lighting is a natural corollary to them. Friends lend their equipment when required. Although Dr. Cheriege is a member of a club he has no great opinion of club production. Much the best thing, he says, is to get on with the job yourself with, if needs be, the help of a few friends.

Camera work calls for method and patience. Backgrounds must be realistic, therefore they must be the real thing. He arranged to film inside a dance hall after it had been closed to the public for the night. He found a humble apartment that yet gave enough room for camera movement. He found a church light enough to make interior shots possible without the aid of lights (but he used them for effect in the close-ups of the heroine at the altar).

Movement must be fluid and graceful. In one sequence in the film the girl bends

IN EUROPE

(Continued from page 617)

Senor Pedro Font, director of "Impromptu," discussed on this page.



over her child in its cot. He raised the cot on chairs, otherwise she would have had to bend almost double—an ungainly attitude in a sequence intended to be heart-searching. She leans her arms on the mantelpiece but it was desirable that her face should be seen. So he built a dummy mantelpiece and filmed it from the wall position.

The net result of all this is a film professional-like in its elegance and veneer, but which also has the defects of its virtues. It is a constant delight to the eye but offers little to the mind, for the story is woefully hackneyed. It is the one about a good time girl who seeks the consolation of religion after the death of her child.

When Dr. Cheriege finds a story worthy of his consummate artistry he will turn out something really exceptional. I have the feeling that he will find his real *metier* in a light-hearted subject, one that suits the gloss that he knows so well how to impart. The treatment of *Le Plus Grand Amour* is certainly the reverse of heavy-handed but there is no light relief. And yet even a casual acquaintance with him reveals the sense of fun which in his films he rigorously suppresses.

The screening of the runner-up, *Impromptu* (76.81 marks) by Pedro Font, of Spain, was for me an exciting and surprising experience: surprising because the film, *Desengano*, which he put in last year, gave little evidence of the mastery of touch he has now developed; exciting because this was real cinema, the Simon Pure. With sure, deft touches he builds up situation and creates mood, mounting inexorably to a tremendous climax.

Every shot is beautifully composed, yet not so studied as to draw attention to itself. Technique is the handmaiden of



The sculptor locks the pianist's hands into a mould. The pianist believes himself to be the victim of a diabolical act of vengeance. A scene from "Impromptu" (piano accompaniment on disc throughout).



A production still from "Le Plus Grand Amour"—the good-time girl at the bedside of her dying child.

imagination. In the artful manipulation of tempo and camera angle, in the selection of telling incident and significant by-play, in the expressing pictorially of states of mind it remains the hidden mechanism by which the producer creates the illusion of reality.

Senor Font is well served by his actors but it is the direction that is the star of the film. A sculptor and his wife attend a piano recital. They invite the pianist to their home. The sculptor will make a cast of his hands. The pianist is attracted towards the wife. The husband surprises them as, during a piano lesson, teacher embraces pupil. But there are no wild scenes of recrimination. It is clear that this is a fugitive affair, the wife hypnotised by the musician rather than the man.

The sculptor builds up again the bust of his daughter which had slipped through his hands and smashed on the floor when, eagerly entering the music room, he had stopped short on seeing the two embrace. The pianist comes hurriedly into the studio, his rapid walk evidence of his embarrassment. He sits down, stretches out his hands. The sculptor locks them in a mould. They are now fixed as firmly as in a vice.

Hanging on the wall is an axe. The sculptor looks at it appraisingly, takes it down deliberately. There is now naked fear in the eyes of the pianist.

The sculptor approaches with the axe. It is swung down with a crash.

A chaotic montage: hands held out in supplication appear all over the screen, sleeves minus hands flap wildly up and down a piano keyboard, a big close-up of the pianist slowly fades in over them, the pupils of his eyes disappear behind the lids. He has fainted.

The screen shudders, grows dim, then brightens to reveal the sculptor who is bending over the pianist, dabbing his forehead with a rag. Then he hurriedly picks up the axe—and slits open the two halves of the mould, revealing the delicate hands intact. Yes, that was all the axe was used for—gently to prise open the moulds.

When, later, the pianist leaves, his host darts after him and with the faintest suspicion of a smile, hands him a case. It contains the cast of the hands. The sculptor returns indoors, finds his wife at the piano. He sits down beside her and picks out a tune with one finger. They smile understandingly at each other.

Retour, by M. Goedert of Luxembourg, was placed third in the story film class (69.27 marks). It is a sincere if gloomy little piece marred by a lame ending. Two P.O.W.s return home. One is re-united to his family in a quite poignant scene. The other has no one to meet him, so takes it into his head to wander round the cemetery.

He is stunned to come upon his mother's grave. Then his eye lights on a memorial to himself. It is evident that his mother died a few days after the news of his own supposed death.

In bitterness and despair he tears up a photograph of his sweetheart. But she is doing a bit of tidying up round the cemetery and picks up the pieces. They embrace and go off together. The acting in this sequence lacks conviction but elsewhere is effective enough.

Of the other films in this class I was intrigued by *Ex Tenebris*, an intelligent, impressionistic variation of the Hamlet story by M. Henri Kuijpers of Belgium. The producer makes no concessions to his audience, but his imagery and fluency of expression are striking. The film has more affinities to the *genre*

class than to the scenario. This class is peculiar to Continental competitions. Though in practice it tends to be regarded as a receptacle for anything that cannot reasonably be described as a film play or documentary, the fact that an essay in pure cinema does occasionally emerge is its complete justification.

The genre film can perhaps be described as a counterpart of the lyric poem. Its aim is less to tell a story than to convey a mood, even though it may have a fictional basis. The dramatic unities give place to symbolism, and the abstract assumes dominion. At its worst the genre film is pretentious nonsense ; at its best it is an exciting experiment in which film is used as it is meant to be used, that is to say, to interpret rather than merely record.

Fantasia Tragica, by Sr. Enrique Fite of Spain, gained first prize in this class with 73.36 marks. It is the story, told with firm assurance and powerful expression, of a sculptor who falls in love with one of his own creations—the statue of a woman. The statue comes to life (the superimposition is the most expert of its kind I have ever seen in an amateur film) and stabs him. Or does he kill himself ?

Analyse by M. Beunis, Belgium (67.63), is wholly in the genre vein. It is a gay clever little piece of the nightmare adventures of an analytical chemist.

With a burning candle on his head to light his way he swims past fish in a tank of water into the topsy-turvy world of dreams, an insane world through which runs a twisted thread of logic.

Le Musee de Peinture (8mm., 70ft.) by M. Icke, Holland (third with 67.45 marks), is a cartoon and therefore not properly a genre film, but then neither is it a documentary or a story film. It is well drawn with considerable felicity of invention but the animation is rather slow.

I was impressed by the French film, *Histoire sans Paroles*, by Mm. Morance and Bergmann. It is deliberately theatrical in effect, having some of the exaggerated tenseness of an Edgar Allan Poe story, but it is certainly compellingly done : the art direction is tremendously effective.

Shadows, flickering firelight, a youth gazes sombrely into the flames. He cannot escape from the picture he sees in the fire—a picture of a young couple in tender dalliance. He is the man. There is a scythe leaning against a hay rick. The girl's head is framed in golden hair. The scythe moves, lunges into the frame and sweeps downwards.

The girl is still. The young man picks her up, bears her away, the camera tracking alongside. And there he is by the fire again, and the story will be enacted again and again in the flames.

Lights were used for the close and medium shots of the girl in the church sequences to give an ethereal effect, but the building was light enough to make possible unboosted daylight M.L.S.—Production still from "Le Plus Grand Amour."



Too theatrical to be convincing, perhaps? Maybe, but it is stimulating to watch the work of a nervous, sensitive mind and hand.

In this class the British film, *Nemesis*, by H. A. V. Bulleid, was placed fifth out of ten entries.

The largest class was the Documentary, for which there were eighteen entries. Last year France came first in this class with a superb film on the making of stained glass, *L'Art du Vitrail*. It heads the list again this year with another film on the same subject, *Tailleurs de Lumière*, by Mm. Mauclerc and Guibert. This is a well handled, clearly explanatory picture but it is not so expert a piece of film making as the other.

Second place was accorded to the Swiss film, *Printemps au Lac de Thoune*, which contains some fine photography and does succeed in relating people to places, but the construction is a little uneven, too much footage being devoted to the swimming scenes. Nevertheless, it is a most attractive film.

Mains de Mère (third) by Mme H. de

How I Made "Nemesis"

(Continued from page 624)

with leisurely shots, those on the car containing their own speed of movement to contrast with the slow walk of the girl towards the bridge. The tracking close-up of the girl just before the accident is of 9 frames. Another case of a short shot, determined after considerable juggling, was the 10-frame full close-up of Peter after the ring is handed back: this is followed by a 2-second close-up of the ring lying in the glass.

To obtain steadiness in the tracking shots from a car, the procedure is to select a heavy-bodied car without fierce shock-absorbers, to use reasonable roads, and to mount the camera on a heavy support which in turn is clamped through a damping medium (here, cushions) to the body of the car. We drove at 35 m.p.h., and shot at 8 frames per sec., using the wide-angle lens.

The multiple-image shot of the ring was filmed through a faceted glass, as used in some bicycle reflectors. The last shot of the film, in which we plunge

Jong, Holland, is a pleasant, sympathetically expressed study of a mother's daily chores conveyed solely by shots of her hands. She herself is not seen. Technically it is not always adequate, continuity being sketchy at times, but the charm of the subject carries the film along.

Nature's Way and *Meet Me in the Local* were placed fifth and twelfth respectively.

These, then, are some of the films seen at Luxembourg. Few of the others approached the sustained quality of the best of them, three or four were definitely poor but in almost all of them there was some felicitous touch, some evidence of feeling which, though they could not redeem indifferent craftsmanship, made the judging a rewarding if arduous experience. The great majority of them were on 16mm. 9.5mm. accounted for only three entries, 8mm. for two.

In August next year there will be a new batch of films to be seen in Glasgow, providing a unique opportunity for the British amateur to become acquainted with the work of his fellow movie-maker in other lands.

off the road, over stone wall, into churchyard, and fall forward to blackness, was filmed frame by frame, the camera being hand-held.

I have never quite shaken off the well-meaning types who look at one's films and say how nice, but wouldn't documentary subjects be more worthwhile, and better suited to amateur technique? Partly to encourage them to think, and partly for fear that some would read into my harmless melodrama some potent teetotal propaganda, I selected as a prefatory title to *Nemesis* a pungent remark from Oscar Wilde.

But things never turn out as one hopes. I know I have let myself in for one or two derisive laughs for I have made the same error I have often smartly rebuked in the professional. Despite all our pains and production value and cast iron script, I have thrown so much power on to the suspense-drive and the car accident that they have capped the climax. I pack the biggest punch almost 100 ft. from the end. And, being a lone worker, I simply can not sack my scenario writer.



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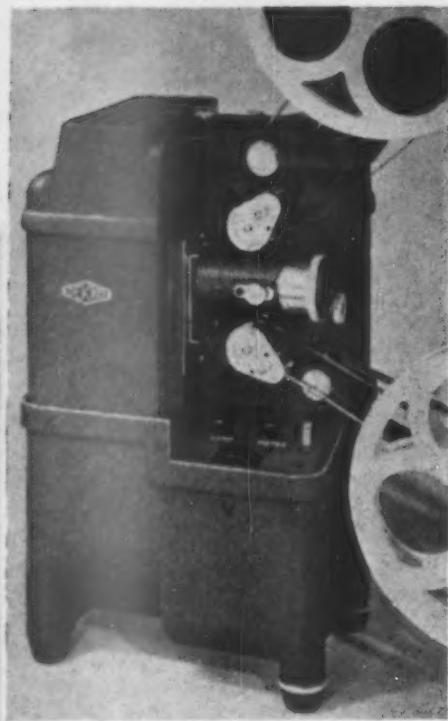
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DEKKO 16mm. PROJECTOR MODEL I26

Similar in appearance to its forerunner, the 8mm. Model 118, this new machine may be used on A.C. or D.C., has its own built-in resistance, and a 500 watt lamp.

The sprockets have special film retainers, consisting of a shaped plate at either end. The outside plate is sprung towards the inner, and shaped around the periphery of the sprocket. For threading, the film is placed between the side plates and gently pulled; the retainer springs open and the film is moved slightly to engage the teeth. The plates spring in again and the film is held.

The gate, of the familiar bookform type, is equally easy to thread. The front pressure plate is readily removable for cleaning. The gate aperture itself is in the rear pressure plate. Although the rear half of the gate is not very accessible, it can be cleaned with the usual type of brush.

Sprockets, claws—two in tandem—and

the gate run S.M.P.E. sound film without damage. The springs which apply pressure to the gate are well above and below the aperture on the front of the pressure plate—well away from the heat so that they will not lose their temper. The inching knob is on the front of the machine and marked with a small groove which indicates when the claws are withdrawn for threading.

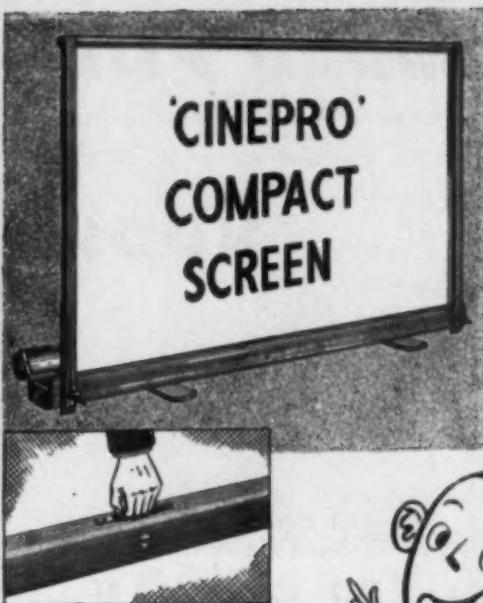
True optical framing is provided. Flickerless projection at normal speeds is assured by the three bladed shutter. The angles of the blades are: cover-up, 75° and open 45°. The former is a little larger than on some of the ultra-high efficiency projectors. However, a slightly slower pull-down puts less strain on the film and since the machine gives ample light the somewhat slower pull-down is not a disadvantage.

The take-up reel is driven by a spring belt. Rewinding is done by slipping the lower belt off the pulley into a groove, and the upper spring belt from a groove on to the pulley. The lamp is a standard 110 volt 500 watt pre-focus type, with forced cooling provided from a fan on the motor shaft. There is satisfactory cooling even for speeds a little slower than the normal 16 frames per second.

Instead of the usual concave reflector, the machine uses a reflector which is curved one way only, like a slice from a cylinder. This unusual shape enables the lamphouse cover (which carries the reflector) to be withdrawn vertically, even though the reflector is very close to the lamp. The 8mm. Dekko projector did not employ a reflector because it would have increased the heating of the lamp with negligible increase in light, which is to be expected with a bi-plane filament lamp in conjunction with the very small gate aperture. In this 16mm. machine the reflector produces a definite increase in light.

The condenser lens is of the "aspheric" type, that is, having a surface of a special shape, the design of which reduces spherical aberration to a minimum and concentrates a very much larger amount of useful light in the gate. It gives higher screen illumination and better evenness than an ordinary spherical condenser. The use of aspherical lenses is not universal practice because of their greater cost and difficulty of manufacture, so that the inclusion of this improved type of condenser in the Dekko is certainly a commendable feature.

The projection lens fitted is the Dallmeyer



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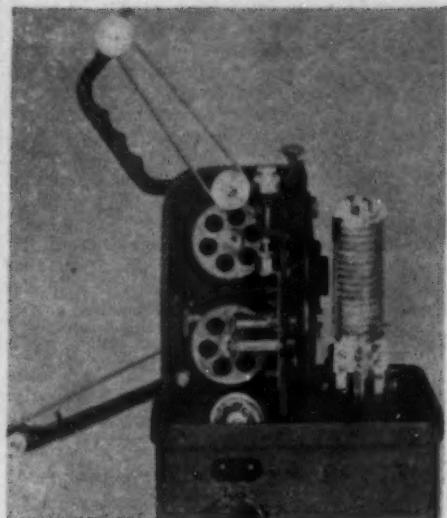
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The alternate brass and fabric gears may be seen in the above photograph. The resistance to the right is for the lamp. In the rear view (right) the aspheric condenser has been swung aside to show the gate area.

"Maxlite", bloomed, of 2 inch focus, in standard mount with helical focusing thread.

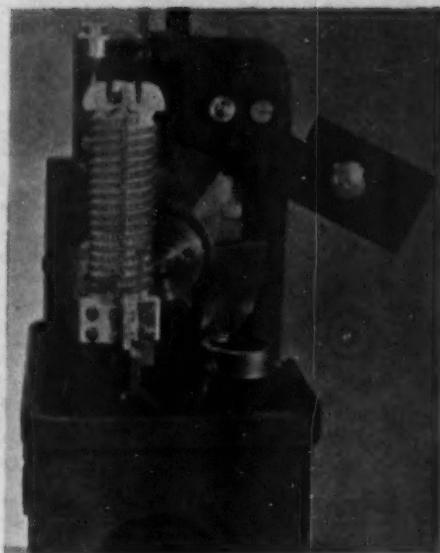
The light intensity on a 3 ft. wide screen, with shutter running and no film in the gate, is approximately 10 foot candles, and very even. This level of illumination gives a very bright picture—quite sufficient for a small or medium size hall, especially if a beaded screen is used.

The standard machine takes 400 ft. spools. Actually the top spool arm is large enough for an 800 ft. reel. Indeed, we learn that a lower 800 ft. arm will be available soon. The universal motor has a top speed of about 26 frames per second. The picture is notably steady, even at 24 f.p.s. Very smooth adjustment of the motor speed is provided by a knob on the control panel: even at the slowest setting the motor does not actually stop. Hence the fan is always running to cool the lamp.

The switches are interlocked so that the lamp cannot be on unless the motor is switched on. Between the lamp and the gate is a metal shutter which is raised out of the beam by centrifugal force when the machine is up to a reasonable speed.

A resistance for 200-250 volt mains is built in, alongside the lamp, where it is cooled by air from the fan. The machine is relatively light—about 14 lb.

A special model (126/C), intended primarily for use on 110 volt mains, has a 750 watt lamp. This particular model can be used on higher voltage A.C. with an external transformer. It is worth pointing out that



when the 9.5mm. version of this machine is made available shortly, it will be the first 9.5mm. machine with a 750 watt lamp to be made in Britain. Another model, the 126/B, is made for any specific voltage between 110 and 250, catering especially for those who have difficult "in between" voltages such as 150 volts.

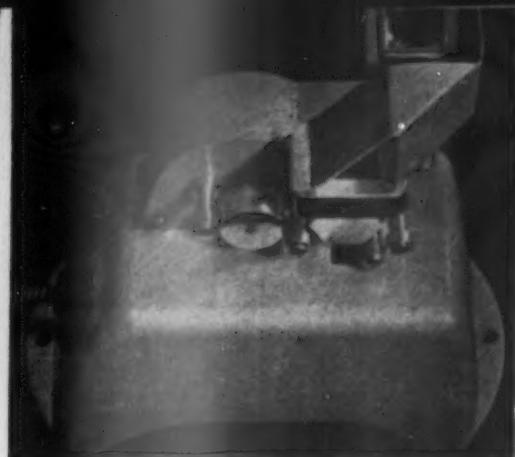
A useful feature of the Dekko is that a switch is provided for a room light which can be plugged into a 5 amp. 2 pin socket on the rear of the machine. A very minor criticism is that the motor and lamp switches are rather tucked under the lower sprocket retainer and difficult to switch on.

The machine is very nicely made from die castings, finished in brown wrinkle with plated fittings. Tilting screws are provided on the front of the base. A good safety feature is that the lamphouse cover cannot be taken off without withdrawing the mains plug.

The internal mechanism shows evidence of careful design. The gears driving the sprockets are alternately brass and fabric, together with the slower pull-down, and the careful enclosure of the gears ensure that the machine runs very quietly. Several oiling points are provided, and the main shaft has felt oil-retaining pads. In short, a very nicely designed and built machine with a high standard of performance.

Price : Model 126/A (for 200-250 volts) £48. Canvas carrying case, 17s. 6d. extra.

(Submitted by Dekko Cameras Ltd., Telford Way, East Acton, London, W.J.).



Nicely finished to match the viewer, the Haynorflector attachment slips on to the magnifying lens.

HAYNORFLECTOR ATTACHMENT

This simple fitting overcomes the need to view the film from the side and with the eye close to the lens when using the Haynor animated viewer. The image is now seen

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All three gauges of sub-standard film can be accommodated on this nicely-made rewind which has a geared head at each end of the 23½ in. long varnished baseboard. Each head has three gear settings: fast (4:1) for normal use, slow (1:1) for close examination or when using an animated viewer, and neutral. Normally the left hand head will be set to neutral, while the right hand head will be geared.

The gear is selected by moving the gear change knob to the top, central, or bottom position around the casting, where it is held by a neat spring plunger. Each reel spindle has a felt friction clutch with a variable tension adjusting ring. This device provides just the right degree of friction on the reel from which film is being taken, so that the film is rewound with correct tension.

Interchangeable collars fit over the spindles of the rewind heads for the different reels which are positively held on by turn-over clips. The collars, when not in use, are stored on pegs along the rear of the baseboard.

The only criticism one might make from the operating point of view is that in the fast rewind position the reel turns the same way as the handle, but in the 1:1 position it revolves in the opposite direction.

Although of solid construction, the Marguet is not too heavy for amateur use. The die castings are finished in grey wrinkle paint, with plated fittings. Nicely designed and well made, it can be recommended, especially to those who use more than one gauge of film.

the right way up and from the normal sitting position. Three mirrors (0.5mm. thick) are fitted to a piece of accurately bent metal. The first mirror turns the optical axis from vertical to horizontal sideways, the second turns it to the rear and the third, tilted at 65°, is the viewing mirror.

All new Haynor viewers will be fitted with the attachment which clips on to the magnifying lens mount. It may be purchased separately for existing viewers. It naturally increases the distance of the eye from the magnifier, which unlike when looking straight through has to be set at or near the lowest position. If the lens is raised to the normal position the edges of the picture will be cut off and there will be slight distortion towards the edges of the field. Provided this is borne in mind there is no difficulty and the attachment is a useful refinement.

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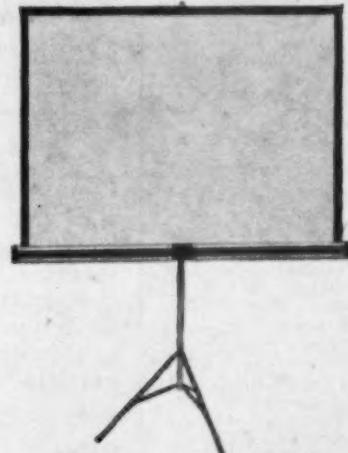
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HULL	Mon., Oct. 23rd	Jackson's Ballroom, Paragon Street	7.45 p.m.	Hull and District Amateur Cine Society	Admission free. No tickets. (Silver collection).
LYTHAM ST. ANNES	Wed., Oct. 28th	Ansdell Institute, Woodlands Road, Ansdell	7.30 p.m.	Lytham St. Annes Cine Society	Tickets (free) from C. P. Ramsbottom, 23 Ansdell Road North, Lytham St. Annes. (Silver collection).
LONDON	Thurs., Nov. 2nd	Church Hall, St. Mary Magdalene, Trinity Road, S.W.18	8.0 p.m.	South London Cine Circle	Admission by programme (1s. 6d.) from N. Edwards, 20 Patten Road, S.W.18.
SUTTON COLDFIELD	Fri., Nov. 3rd	St. Peter's Hall, Maney, Sutton Coldfield	7.30 p.m.	Sutton Coldfield Cine Society	Tickets (2s.) from G. W. Baldwin, 82 Factory Road, Sutton Coldfield
BLACKBURN	Thurs., Sat., Nov. 9th, 11th	The Community Theatre, Troy Street, Blackburn	7.30 p.m.	Blackburn Arts Club (Film Section)	Tickets (free) from Miss E. L. Gray, 56 Grancille Road, Blackburn.
ROMFORD	Wed., Nov. 18th	Lambourne Hall, Western Road, Romford	8.0 p.m.	Romford and District Cine Society	Tickets (2s.) from L. A. Aves, 30 Hillcrest Road, Romford.
WORTHING	Sat., Nov. 18th	Court Room, Town Hall, Chapel Road, Worthing	3.0 p.m. 7.30 p.m.	Sussex Film Society	Tickets (1s. 6d.) from J. P. Howard, 126 Eastern Avenue, Shoreham-by-Sea, Sussex.
BUNTINGFORD	Thurs., Nov. 23rd	Secondary Modern School Hall, Buntingford	7.15 p.m.	Buntingford Film Society	Tickets (1s. 6d.) from A. Guest, 18 Greenways, Buntingford, Herts.
BRISTOL	Tues., Nov. 28th	Grand Hotel, Broad Street, Bristol	7.30 p.m.	Bristol Amateur Cinematographers	Tickets (2s.) from E. J. Worsell, "Ebanan", 2 Maytree Close, Headley Park, Bristol 3.
HEBDEN BRIDGE	Sat., Dec. 2nd	The Little Theatre, Holme Street, Hebden Bridge	7.0 p.m.	Hebden Bridge Literary and Scientific Society (Cine Section)	Admission free. No tickets. A collection will be taken during the evening.
NEW BRIGHTON	Tues., Wed., Thurs., Dec. 5, 6, 7th	Ennerdale Church Hall, New Brighton	7.30 p.m.	Wallasey Amateur Cine Club	Tickets (1s. 6d.) from V. Bolton, 2 Malpas Road, Wallasey.
Glasgow	Thurs., Fri., Dec. 14, 15th	Berkeley Hall, St. Andrews Halls, Glasgow, C.3	7.30 p.m.	Glasgow Cine Club	Tickets (1s. 6d.) from J. M. Ray, 4 Claremont Gardens, Milngavie.
LONDON	Fri., Sat., Dec. 15, 16th	Conway Hall, High Street, Walthamstow	Fri. 8.0 p.m. Sat. 7.30 p.m.	Circle Nine Five Cine Club	Tickets (1s. 6d.) from T. E. Terrell, 33 Pembroke Road, Walthamstow.
CAMBRIDGE	Mon., Tues., Dec. 18, 19th	Cambridge Technical College	7.45 p.m.	University Camera	Tickets (6d.) from University Camera, 1 St. Mary's Passage, Cambridge.

News from the Societies

Albany P.F.U. (Hon. Sec.: G. Denman, 111 St. Leonards Road, Horsham, Sussex). To give members experience in lighting set-ups the next production—to run for 10 minutes—will consist mainly of interiors. Ideas for subject matter are being canvassed. Film shows will be given at the Southwick Community Centre on the last Thursday of every month during the winter season.

Alpha F.P. (Hon. Sec.: A. J. Andrews, 16 Pamela Road, Northfield, Birmingham). One-sixth of the production schedule for *World of Boys*, 9.5mm. comedy, has now been completed. The construction of a tracking-dolly is now in the experimental stage. A. Hastilow of Birmingham F.P. visited the club recently to talk on film acting.

Ashley F.U. (Hon. Sec.: J. Daborn, Woodhayes, 5 Ashley Drive, Walton-on-Thames, Surrey). *Portrait of a Murderer* (9.5mm.) was recently completed by this year-old society and shown at the Molesey

A.C.U. where it was well received. A script is being prepared for a 20-minute animated cartoon; the 9.5mm. colour and tape recording systems described in A.C.W. this year are to be used. It is to be titled *The History of Walton*. Three cartoons have been produced to date—a total of 180 ft. needing over 3,000 drawings. Members wonder if any other club has produced a similar film.

Birmingham C.A.S. (Hon. Sec.: F. A. Inshaw, 8 Corris Craft, Sheldon, Birmingham). Lighting and make-up tests have been made for *The Mask*; the use of foreground models to give depth to the sets is being considered. The mobile projection unit put on a show at a local church fete recently as an aid to fund-raising. A section for those interested in sound recording and reproduction is to be formed. New members are welcome.

Blackburn Arts Club (Film Section) (Hon. Sec.: Miss E. L. Gray, 56 Grancille Road, Blackburn).

Camping Holiday and *House to Let* are now nearing completion. Monday evenings are generally being devoted to screening, and the week-ends (weather permitting) to filming.

Blackpool A.C.C. (Hon. Sec.: T. Wilkinson, 157 Westmorland Avenue, Blackpool). Bad weather has hampered production on the film of Blackpool. Closing date for the club competition has been postponed to the end of November. Arrangements have been made for a party to visit Lytham St. Annes F.S. to see the A.C.W. Ten Best on October 25th. New members are welcome.

Bristol Phoenix C.C. (Hon. Sec.: Dennis E. Lane, 27 Longfield Road, St. Andrew's Park, Bristol). Everything went smoothly at the presentation of the A.C.W. Ten Best on September 8th. The secretary's comments are published on page 631. Two members are working on the production of a fourteen-page monthly journal—"Cinemag". *Let's Go to the Pictures* (16mm.), a fifteen-minute production, took two months to complete and is now ready for its public showing. Difficulties having been overcome, work on *Speak No Evil* (16mm.) is progressing satisfactorily. New members are welcome.

Circle Nine Five C.C. (Hon. Sec.: T. E. Terrell, 33 Pembroke Road, Walthamstow, E.17). At the first A.G.M. a full programme was arranged for the winter season with a view to production of a film for entry into next year's A.C.W. Ten Best Competition. Plans are now in full swing for the club's screening in December of the 1949 Ten Best films. The production dealing with the welfare of the aged is now nearing completion after many delays.

Coventry F.S. Film Production Unit (Hon. Sec.: E. J. Smith, 28 Ludlow Road, Coventry). *Quiet Sunday*, current 9.5mm. production, is now being edited and preparations are under way for a 16mm. film, as yet untitled. Despite accommodation difficulties, a fuller programme is being arranged for the winter with more talks, demonstrations and practical work. A visit to Sutton Coldfield to see the 1949 Ten Best show on November 3rd has been arranged. The parent society's programme includes a visit by John Grierson in October. Films to be shown include *Monkey Business*, *Fris Frac* and *Hannstadt*.

Crouch End A.C.S. (Hon. Sec.: I. Smith, 2 Twyford Avenue, East Finchley, N.2). It was decided at the A.G.M. held recently to divide the society into two separate units—film appreciation and film production. Apart from a few retakes shooting has been completed for the current productions and titling and editing are to begin shortly.

Diamond F.U. (Hon. Sec.: Bob Morgan, 24 Oatlands Drive, Slough, Bucks.). Press photographs are being used as title backgrounds for the film of the local holiday carnival. Three factories were visited recently to film cut-in shots of the carnival queen and her two attendants at work. The premiere of this film has been arranged for the near future. Rehearsals have been held for the next production. Members visited the Slough F.S. on September 29th to attend a lecture by Peter Scott, M.B.E., D.S.O., at which he screened one of his colour films. It is hoped to go in for S.O.D. recording when the recording head being made by a member has been finished.

Edinburgh G.S. (Hon. Sec.: Wm. S. Dobson, 20 Barnshot Road, Edinburgh 13). Members' own films and productions from other societies provided the material for a show of "unorthodox" films held on September 1st. Improved comfort will be noticeable at this winter's shows since enthusiastic members have carried out the re-decoration and re-wiring of the club premises. An exhibition, open to the public, of cine and photographic equipment will be held on October 27th.

E.N.S. Cine Club (Hon. Sec.: W. Kibberd, 4 Eastdown House, Amhurst Road, E.8). Filming for *Next Please* is now reaching its final stages and titling will begin shortly. Another unit is engaged on a film about the work of the public health department being made for the local council. New members, with little experience, are to form a third unit.

Film Sextet (President: R. Wrenhurst, 11 Lymn Road, Balham, S.W.12). *Windfall in Bohemia* is now nearly complete and the shooting script for the next production has been prepared. The society's 8mm. story film competition for clubs and lone-workers closes on October 31st. New members are welcome.

Finchley A.C.S. (Hon. Sec.: Mrs. L. K. Daffey, 160 Fordwych Road, N.W.2). Sequences recently filmed for *He Worked Alone* depict a lone worker visiting the club for the first time and watching members titling, editing and examining equipment. George Steer and Miss Audrey Morris of Fourfold were judges for the club Summer Outing Competition—cine and still sections. Harry Walden visited Finchley recently to talk on cine equipment and the technique of record accompaniments. The meeting was concluded with the screening of some of his own films.

Grosvenor F.P. (Hon. Sec.: R. B. Brinkworth, 19 Grosvenor Place, Bath). *Stolen Eden*, the club's 1950 production, was shown publicly for the first time with a supporting programme of members' films at the Pump Room on September 27th. *The White Goddess* has had to be shelved until next summer—the weather being inappropriate for the filming of "jungle" scenes. Social events and a second public show have been arranged for the winter season.

Harrogate A.C.S. (Hon. Sec.: D. Johnson, 32 St. John's Road, Harrogate). First public show by this society, when they screened the I.A.C. prize-winning films at the Connaught Rooms, was voted a great success. Several new members were enrolled during the evening but there are still some vacancies.

Hounslow P.S. (Cine Section) (Hon. Sec.: G. Hanney, 167 Ellerman Avenue, Twickenham). At the first A.G.M. it was reported that membership had doubled during the past year. The officers of the cine section were re-elected. Script for *Nine-Five on Sixteen* has now been completed. Shooting will take place during week-ends, thus allowing more time at weekly evening meetings to be devoted to projection and film criticism. The projection unit formed last winter to give shows to local charitable organisations are preparing their programme. Interested local bodies are invited to write to the secretary for details. New members are welcome.

Johannesburg P. & C.C. (Hon. Sec.: J. Ackermann, 8 Tower Buildings, 26 Plein Street, Johannesburg). A comprehensive film record of the visit of Lord Rowallan was obtained by Mr. Paterson who even journeyed by air to cover events. Two letters from A.C.W. readers in Britain, inspired by an earlier club report, were published in the August bulletin of the society. A building fund to provide the club with permanent headquarters has been launched. The target is £2,500.

Liverpool A.P.A. Cine Group (Hon. Sec.: E. L. Jones, 17 Eaton Close, Liverpool 12). A discussion evening was held following the club's showing of the A.C.W. 1949 Ten Best. The 8mm. film of Chester Zoo is now ready for editing. Members' 16mm. productions to be screened at forthcoming meetings include some colour films taken during a visit to the Continent and an inspection of the Tank Corps in Liverpool by Field-Marshal Montgomery. The winter programme is now being planned. New members, with or without apparatus, are welcome.

Maidstone F.S. (Hon. Sec.: Aubrey Evans, 27 North Down Close, Maidstone). By Christopher [has been selected as the final title for the 400 ft. 8mm. comedy. With the aid of models the Biddenden Maids will appear to leap from their village-sign frame and grow to life-size. Production has been speeded up due to the impending departure of two of the principal actors for Australia. Pin drawings will be used to ornament the titles. Informal discussion meetings are to be held to fill in the gaps between the film appreciation section's monthly meetings. New members are welcome.

Manchester C.S. (Hon. Sec.: H. Percival, 97 Ashton Lane, Sale). *The Electrification of the Manchester Sheffield Railway*, *The Erection of the Sutton Coldfield Television Mast* and *Snowtime Serenade* were screened at a recent 16mm. sound film evening when a member demonstrated an Ampressound

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Premier 20. A member's 16mm. silent production *The Assembly of Die-cast Meters* was also shown. This was filmed in a factory on Super XX. Lighting, apart from a little daylight, was obtained from two No. 2 and three No. 1 photofloods.

Molesey A.C.U. (Hon. Sec.: R. Newman, 157 Beauchamp Road, W. Molesey). *Portrait of a Murderer*, 300 ft. thriller by John Daborn, was screened at a recent meeting to the accompaniment of the "Harry Lime Theme". *The Watermill*, cartoon, and an experimental film in silhouette effects by the same author were also shown. The programme closed with a selection of 8mm. local interest colour films.

Newcastle A.C.A. (Hon. Sec.: George Cummins, 143 Baywater Road, Newcastle-on-Tyne 2). Meetings are to be held each Tuesday during the present session which began on October 3rd. All three gauges are catered for. Amateur films shown on October 10th included Reg. Cosford's *Cat and Come Again*—Highly Commended in the 1949 Ten Best Competition. A practical demonstration on title-making is to be given when titles for *Stair Rod to Heaven* will be made.

Norwich A.C.S. (Hon. Sec.: J. Chettleburgh, 130 Magdalen Road, Norwich). Shots for inclusion in the current colour film are to be taken at a club dance to be held soon. Public interest was aroused when members descended upon a quiet Norwich side-street one evening to film another sequence for the film. Work continues on the production of short films for the club competition.

Nottingham A.C.S. (Hon. Sec.: R. H. Jolley, 3 Honiton Road, Broxtowe Lane, Nottingham). A huge success¹⁵ reports the secretary of the society's showing of the A.C.W. 1949 Ten Best. A competition for members, technical lectures, programmes of films from the I.A.C. library and visits from other societies have been organised for the forthcoming season. Work on the 8mm. comedy is going well and scripts for future productions, probably on 16mm., are being considered. Membership stands at 50 but new members are welcome.

Oxford University F.S. (Hon. Sec.: L. H. Owens, Exeter College, Oxford). *Going Punting*, a short 8mm. Kodachrome comedy, has been completed by the Experimental Film Group. Work is continuing on a half-hour 16mm. monochrome documentary—*Sestriere 1949*—dealing with the University Ski Races in northern Italy last year. Plans are being made for new productions.

Planet F.S. (Hon. Sec.: Miss Hilda Collins, "Beam Ends", Belmont Avenue, Cockfosters, Herts). *Barbecue* was the feature shown at a recent meeting of the film appreciation section. Supporting films included *Wonder Jet* and *As Others See Us*. The ninth annual public show has been arranged for November 24th and 25th at the Church Hall, Southgate. Films entered for the club competition were judged on October 5th. Members of the Crouch End A.C.S. visited Planet on October 9th.

P.M.P. Cine Unit (Hon. Sec.: P. A. Pearce, 6 Toledo Road, Southend-on-Sea, Essex). Editing has begun on sequences for *Solar Spectrum* and members are beginning work on the synchronising of disc recordings. Many shots remain to be taken for the film and a "maximum effort" has been called for to enable it to be completed in time for the 1950 A.C.W. Ten Best Competition.

Potters Bar & District P.S. Cine Section (Hon. Sec.: P. N. Johnson, "Roworth", 4 Oakroyd Avenue, Potters Bar, Middlesex). Members' films on all three gauges were screened at the parent body's two-day Second Annual Exhibition. A display of commercial and home-made equipment attracted visitors' attention. A "most successful" event is reported. Scripts submitted by members are to be discussed at the next meeting with a view to selecting one for the section's first film.

Sudbury F.S. (Hon. Sec.: Mrs. W. E. Griscom, 40 Rothsay Avenue, Greenford, Middlesex). Following

the screening of a selection from the I.A.C. library in early September, members visited the Polygon F.S. show of the A.C.W. 1949 Ten Best on September 23rd. A film criticism evening has been arranged when members' own productions will be shown. New members are welcome.

Tower F.U. (Hon. Sec.: L. L. Julian, 23 Upper King Street, Leicester). Filming continues on the unit's first magnetic-sound-on-film production. Experiments have been carried out with a 10 ft. loop of film which had been treated with a magnetic sound track. The film showed a railway engine rushing past the camera; appropriate sound effects were recorded but the result was not realistic. Further experiment showed that re-recorded effects gave a much better impression.

Wansstead and Woodford G.C. (Hon. Sec.: W. E. Dodd, 43 Burnham Road, Chingford, E. 4). *Boners of Love*, the A.C.W. script published in the June 1950 issue, was filmed by the Forest Unit between 7.30 a.m. and 8.30 p.m. on a recent Sunday, with a cast drawn from the New Age unit. The third unit has completed the filming of *Midnight Blue* (16mm.) and is hard at work on a story for an 8mm. production. A lengthy illustrated article about the cine activities of the club president, K. C. Blain, appeared in a local newspaper in its "Talk of the Town" feature.

West London F.U. (Hon. Sec.: A. F. Shaw, 77a Adelaide Grove, Shepherds Bush, W. 12). Bad weather has delayed work on exteriors for the 8mm. production but filming continues for *Full House* and *Production Thirteen*. A monthly newsletter is being prepared; club secretaries who would like to be put on the mailing list are invited to write to the secretary. Members visited the Finchley A.C.S. recently to attend the lecture given by Harry Walden. New members, particularly with technical knowledge, are welcome.

Whitehall C.S. (Hon. Sec.: W. J. Dear, 166 Winchmore Hill Road, N. 21). A programme of instructive and interesting evenings has been arranged for this society, the aim of which is to help its members "to make better films". Civil servants interested in cine matters are invited to attend the twice monthly meetings held at the Ministry of Works Cinema, Lambeth Bridge House, at 6.30 p.m.

Wimbledon C.C. (Hon. Sec.: Miss Dorothy M. Sheppard, 35 Denmark Avenue, Wimbledon, S.W. 19). Despite holidays meetings held during the summer months were well attended. *There Was An Old Woman*, 16mm. Kodachrome Road Safety film made for the Wimbledon Corporation, has been completed. The premiere is now being arranged. Individual members are still hard at work on their productions for the Brunel and Harris Cups Competition to be judged next January. The winter programme has been drawn up and is now being printed. New members are welcome.

Wulfrun A.C.G. (Hon. Sec.: G. Hayward, 32 Rupert Street, Wolverhampton). Useful publicity was gained through an article published in a local paper about the society's forthcoming Ten Best Films show. *Love on the Links*, 8mm. comedy made in one evening, has now been screened. The paramount difficulty about this type of production, the secretary writes, is the lack of opportunity for re-takes. Still-photography conscious, most visitors at the recent publicity evening tended to remain motionless when the cameras were turning. The filming was successful, however, and the rushes were shown recently. The film made on Civic Sunday has been edited. At a meeting devoted to titling members were able to have titles made and filmed for their individual films. Work on *A Wolf in Sheep's Clothing* (16mm. comedy) continues according to plan. 9.5mm. members are busy polishing up their script for a thriller. The society will soon be vacating its present quarters and is hoping to acquire permanent premises for conversion into a combined cinema and studio. This will be the fourth time it has had to move.

Films for the Home Show

A selection of new and recent additions to the film libraries. Abbreviations used : M. minute ; D. director ; number in brackets thus : (2), indicates number of reels ; P. indicates film is for sale outright.

16mm. SOUND FEATURES G.B. Film Library

The Perfect Woman. 87m. D. Bernard Knowles. Patricia Roc, Stanley Holloway, Nigel Patrick. A scientist designs a robot which he believes to be indistinguishable from a normal woman. Awkward situations arise when he tries to test his theory. First-class light entertainment. Well produced and directed.

Mexican Hayride. 70m. D. Charles T. Barton. Abbott and Costello, Virginia Grey. Fantastic escapades of Bud Abbott who becomes involved with a gang who compel him to sell fake mining shares.

Whisky Galore. 83m. D. Alexander Mackendrick. Basil Radford, Joan Greenwood, James Robertson Justice. Beautiful outdoor photography in this delightful comedy about the inhabitants of a whisky-dry island in the Outer Hebrides who determine to take advantage of the "providential" wrecking of a ship carrying a cargo of whisky.

Family Honeymoon. 91m. D. Claude Binyon. Claudette Colbert, Fred MacMurray. Domestic comedy. Grant Jordan marries a young widow, then finds that her three unruly children are to accompany them on their honeymoon. A jealous girl-friend adds a further complication.

Ron Harris

Western Union. 95m. Robert Young, Randolph Scott. Fast-moving story of the construction of a telegraph line across North America. From the novel by Zane Grey.

Stanley and Livingstone. 101m. Spencer Tracy, Sir Cedric Hardwicke, Nancy Kelly, Richard Greene. Spencer Tracy portrays Stanley, the newspaper reporter who leads an expedition to Africa in search of the lost explorer.

Unfaithfully Yours. 96m. D. Preston Sturges. Rex Harrison, Linda Darnell, Rudy Vallee, Barbara Lawrence. Entertaining melodrama with good acting by Rex Harrison as a temperamental conductor tormented by suspicions of his wife's infidelity.

Belle Starr. 87m. Gene Tierney, Randolph Scott, Dana Andrews. Drama and romance in the story of America's bandit queen, who takes the law into her own hands to avenge her father's death.



A tense scene from "The Uninvited," starring Ray Milland, Ruth Hussey, Donald Crisp and Gail Russell. (Ron Harris release).

The Uninvited. 98m. Ray Milland, Ruth Hussey, Donald Crisp, Gail Russell. Mystery, comedy and romance are interwoven in this film built around eerie occurrences in an English country home.

Metro-Goldwyn-Mayer

Border Incident. 93m. D. Anthony Mann. Ricardo Montalban, George Murphy, Howard da Silva, James Mitchell. Excellent performance by Howard da Silva as the organiser of illegal traffic in labourers between Mexico and the U.S. Complete programme with *Caught in a Net*, 17m. and *What Price Freedom*, 7m.

East of the Rising Sun. 95m. D. Richard Thorpe. Spencer Tracy, James Stewart, Valentina Cortese, Sydne Greenstreet, John Hodiak, Lionel Barrymore. Well-made film of attempts to smuggle rubber out of Jap-occupied Malaya. Good adventure story.

With *The Amazing Mr. Nordill*, 11m. and *The Bear and the Beavers*, 8m.

Midland Film Library

Road to Hollywood. (6). Bing Crosby. Musical. *Hangman's Wharf*. (8). John Witty, Genine Graham. Film of the B.B.C. mystery serial.

Devil's Hand. (8). Pierre Fresnay, Henry Mallison. *Test-Tube Babies*. (7). Dorothy Dube, William Thomason.

Invisible Killer. (6). Ronald Drew, Grace Bradley.

16mm. SOUND SHORTS

Ron Harris

Communications; *Two Weeks a Year*. Two-reelers in the "World Today" series. *Talented Beauties*. "Feminine World" series. *Beauty and the Blade*. 20th Century Fox sports review.

Sky Thrills; *Ahoy Davy Jones*. "Movietone Adventure" series.

Album of Animals.

Charlie Barnett and his Band. "Movietone Melody."

The Witness. Robert Benchley comedy.

From A to Zoo. "Speaking of Animals" series.

Hike or Bike. Gruntland-Rice Sportlight.

8mm. SHORTS

G.B. Film Library

Mickey's Orphans; *Barnyard Broadcast*; *Mickey's Nightmare*; *Building a Building*; *Mickey's Pal Pluto*; *Trader Mickey*; *Mail Pilot*; *Mickey Cuts Up*. Walt Disney Mickey Mouse cartoons.

Birds of a Feather; *Mother Goose*. Silly Symphonies. (Movie-Paks for private exhibition only.)



Nigel Patrick and Stanley Holloway consume the "robot's" (Patricia Roc) soup so as not to arouse the waiter's suspicions. (G.B. Film Library).

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All advertisements for the December issue must be received by the 27th October.

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16mm. Silent Films for sale—Comedies, Drama, Travel. S.A.E. Ivey, 2 Dryburgh Road, Putney, SW.15.

9.5mm. Silent Sound Colour. Films bought, sold and exchanged. Good prices given. Star Film Trading Co., 174 Holders Hill Rd., N.W.7. Phone: Fin. 4468. 9.5mm. Film Exchange. 1/- per reel. Shannons, 48 St. Philip's Avenue, Liverpool 21.

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9.5mm. Hire Service. List and order form send S.A.E. to Freeman & Bray, 42 Railway St., Grimsby. Selling 16mm. Films. Stamp list. Stretton-Ward, 11 Radford Road, Leamington Spa.

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8mm. Bell & Howell Sportster, as new, American model, 1/case, filters, £48. Bruce, 4 Station Road, Pool, Redruth.

8mm. Bolex H.8. Meyer 12.5mm. f/1.5. Cinor 2mm. f/2.3. Dalmeier 36mm. f/4. Special close fitting case. Recently overhauled by Cineex. £120. Quick, Fairfield, Alvechurch, Worcestershire.

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Bell Howell 70DA Camera, bronze, single frame device, 3 lenses, Mayfair case, £145. Kendrick, Barr Common, Walsall.

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Kodak S/20, f/3.5, leather case, excellent condition, recent manufacturer's overhaul, £22. 20 Fulthorpe Road, Norton, Stockton-on-Tees.

Kodak Magazine 16mm., f/1.9, interchangeable, 3 speeds, case, Kodachrome A, haze and yellow filters in W mounts, empty magazine and 2 magazines Kodachrome, as new, £75 or without magazines £70. Box 593.

16mm. Paillard Bolex H.16, with 27mm. Leitz Hektor f/1.4, 15mm. Dalmeier f/1.5 and 50mm. Dalmeier f/1.9. Nearest offer to £120. Carr, Windy Corner, Vicarage Hill, South Benfleet, Essex.

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G.3 Paillard Bolex Truba Projector, 1" and 1" decentred lens for 8mm., and 1½" lens for 9.5 and 16mm., carrying case, as new, £140. Also Scophony Baird Cine Soundmaster, brand new, £65. Arnold 6596 or Regent 0456. White, 30 Abbotts Drive, Wembley.

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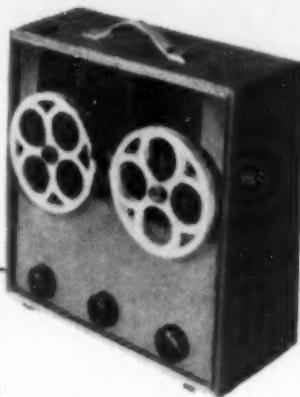
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To the kingly position of the Bolex among s.s. cine cameras must be ascribed the reason for so much research being put into the production of accessories for it. Here are four that we hand-on-heartedly recommend.

Special Camera Foot. Allows use of camera on flat surfaces without tripod, and improves working conditions when a tripod is used. (Camera must be sent for fitting.) Price £3 15 0.

Motor Drive. Mains or 12v. types available. Single speed models give 16 or 24 f.p.s. and the two-speed models 16 and 24 or 24 and 64 f.p.s.

Single speed motor £32 0 0

Dual speed (16 & 24) £36 0 0

Dual speed (24 & 64) £43 0 0

Parallax Compensator. For use either on table-top or tripod. Price £14

"Professional" Viewfinder. This is of the type used by T.V. cameramen, and was originally designed for aircrane use. Somewhat larger than standard finder. Eye-piece lenses are interchangeable, so that the view seen through the finder is always critically sharp. Supplied for any three-lens combination. Price £32.

NEITHER BOTHERED NOR BEWILDERED

Is he who allows a Weston to dictate his lens apertures when filming: the makers' brochure, a copy of which we'll gladly send you, rightly claims that the special Cine Meter gives instantaneous readings during "takes" without manipulation.

WESTON MASTER CINE METER £9 15 0

Special case £1 10 0

16 6

HIGHEST PROJECTOR V.F.M.

We are convinced that no cine projector represents better value for money than the new Specto Dual 9.5 and 16 mm. model. By a simple interchange of parts, both sizes can be projected with equal efficiency: the projector retains all the noted Specto virtues, including the unique optical and shutter systems that give such brilliant, such flicker-free pictures. The oil bath gearbox is still a major feature, of course.

SPECTO "DUAL" PROJECTOR £43 10 0

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